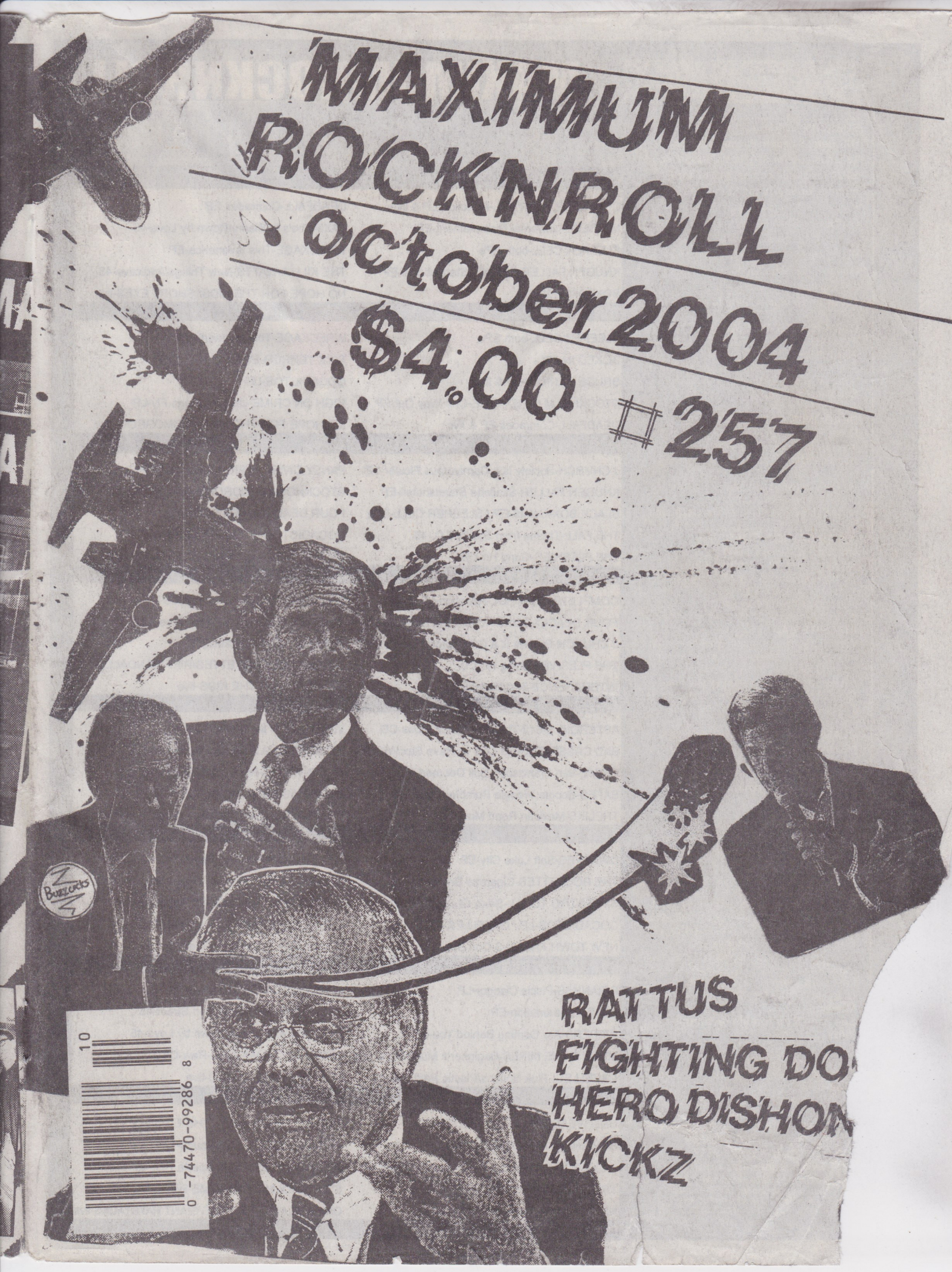
MAXIMUM ROCKNROLL

october 2004

$4.00 #257



RATTUS

FIGHTING DO

HERO DISHON

KICKZ

10
0-74470-99286 8

MAXIMUMROCKNROLL

SUBSCRIPTIONS: (postpaid prices)
•US Rate: $4 each. 6 issue sub for $22. 12 issue sub for $36. In California, send $4.34 for single copies, $23.87 for 6 months, or $39.06 for 12 months (tax).
•Canada & Mexico: $5 each (air) or $4 (surface, to Canada only). 6 issue sub for $30 (air). 12 issue sub for $55 (air).
•Everywhere else: $10 each (air) or $6 (surface). 12 issue sub for $110 (air) or $57 (surface).
Let us know which issue to start with!

BACK ISSUES AVAILABLE:
#148, 150-151, 153-154, 156 pts. 1 & 2, 159-163, 166, 168-172, 174-175, 178-181, 184-210, 214-227, 229-256 are as stated above in subscription info.
See page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.

Ad Copy In (with payment):
by 15th of previous month.
Issue out: by 2nd week of following month.

★★ AD RATES & SIZES ★★
1/6 page: (2 3/8-x 5") $30
1/3 page long: (2 3/8-x 10") $85
1/3 page square: (5-x 4 7/8") $100
1/2 page: (7 1/4-x 5") $150
Full page (7 1/4-x 10") $400

AD CRITERIA:
We will not accept major label or related ads, or ads for comps that include major label bands. We reserve the right to refuse ads for any reason at any time. Send ads on paper, properly sized, or as TIFFs at 300 dpi—payment by mail.

CLASSIFIEDS: NEW PRICE! $2 for a maximum of 40 words. No racist, sexist or fascist material. Send typed if possible.

COVER: By Randemonium and Mike Thorn

SELL MRR AT GIGS: Within the US, they're $1.50 each ppd, cash up front. Contact us for non-US orders. Must order 5 or more of the same issue.

NEWSSTAND circulation through Big Top Newsstand Services, a division of the IPA. For more information call (415) 643-0161 or fax (415) 643-2983 or E-mail: Info@BigTopPubs.com.
Also available from: No Idea, Sound Idea, Revolver, Get Hip, Subterranean, Last Gasp, See Hear, Armadillo, Ubiquity, Choke Inc, Desert Moon, and Marginal.
See page 5 for foreign distribution info.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
www.maximumrocknroll.com
mrr@maximumrocknroll.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 (or so...) lists of stuff we reviewed this month.

TIM BROOKS

- COMPLETE CONTROL-Reaction-LP & live
- MINGERS-Universal Disarmament-EP
- SLEEPER CELL-both EPs
- KNUGEN FALLER-Skellefte Standshotell-EP
- BOXED IN-12"
- DEADFALL-Comrades-EP
- TAXI-Who's to Blame/Down by Love-45
- WRECKAGE-This Is America-EP
- THE KILL-A-WATTS-New Things/Addictive-45
- NO HOPE FOR THE KIDS/ SHORT EYES-live

ROB COOKS

- SLEEPER CELL-both EPs
- BOXED IN-12"
- BRUCE BANNER-LP & live
- STOCKHOLM SYNDROME-One Way Out-EP
- DEADFALL-Comrades-EP & live
- WRECKAGE-This Is America-EP
- SICK TERROR-Eu Me Vendo...-LP
- COCADICTOS-LP
- HIGH ON CRIME-Until No Flags Fly-LP
- NO HOPE FOR THE KIDS / TOMORROW-live

PAUL CURRAN

- J CHURCH-Society is a Carnivorous Flower-12"
- KNUGEN FALLER-Skellefte Standshotell-EP
- BLACK BOX-Colors-EP / SLEEPER CELL-EPs
- THE FALL-Theme from Sparta F.C.-45
- THE FLESHIES-Gung Ho-CD
- PANSY DIVISION/SKINJOBS-split-EP
- STOCKHOLM SYNDROME-One Way Out-EP
- FOUR DEADLY QUESTIONS-EP
- COCADICTOS-LP / BATTLESHIP-12"
- UP THE VOLTAGE / PINE HILL HAINTS-live

JONATHAN FLOYD

- COMPLETE CONTROL-Reaction-LP & live
- FOUR DEADLY QUESTIONS-Oral Fixation-EP
- J CHURCH-Society is a Carnivorous Flower-12"
- THE FLESHIES-Gung Ho-CD
- INTELLIGENCE-Test/Birdcall-45
- CALL THE POLICE-1984 in 2003-LP
- VEE DEE-Blood Zombie/Her Eyes-45
- FLAKES-Straight Jacket-EP
- NIKKI & THE CORVETTES/RIFF RANDALLS-live
- NO HOPE FOR THE KIDS-live

JEFF HERRMANN

- ASTEROID B-612-The Greenback Blues-CD
- BAD CASSETTES-No One To Have Sex With-EP
- CRIME-San Francisco's Still Doomed-CD
- SAFES-Boogie Woogie Rumble-CDEP
- TRELIKS-Mexican Road Movie-45
- V/A-Shakin In My Boots-CD
- HOMOSEXUALS-Astral Glamour-3xCD
- KILL-A-WATTS-New Things/Addictive-45
- PIRANHAS-Piscis Clangor-LP
- VULVETTES-This Is Science We Believe In-CD

KENNY KAOS

- DWARVES-Salt Lake City-EP
- THE ROOLETTES-Cigarette Breakdown-EP
- SINIESTRO TOTAL-Sexo Chungo-45
- COCADICTOS-LP / GAZELLES-45
- NEW TOWN ANIMALS-Cori Street-45
- THE FALL-Theme from Sparta F.C.-45
- THE KILL-A-WATTS-New Things/Addictive-45
- THE BRIEFS/THE SHOCKS-split EP
- THE FLAKES-She's So Natural-EP
- COMPLETE CONTROL-Reaction-LP

CAROLYN KEDDY

- PIRANHAS-Piscis Clangor-LP
- LILI Z.-Leatherlution-EP
- RIPPERS-Are Coming Behind You-EP
- MUCK & THE MIRES-Beginner's Muck-CD & live
- GAZELLES!-Pink Notions/Plastic Panthers-45
- INTELLIGENCE-Test/Birdcall-45
- NEW TOWN ANIMALS-Cori Street-45
- TAXI-Who's to Blame/Down by Love-45
- CRIME-CD / RAMONES-Raw-DVD
- THE REIGNING SOUND-live

RAY LUJAN

- UNLOVEABLES-CD / THE VOTE-CD
- BENSIN-CD / THE KNOCKERS-EP
- J CHURCH-Society is a Carnivorous Flower-12"
- TRELIKS-45 / KNUCKLEHEAD-EP
- NEW TOWN ANIMALS-Cori Street-45
- PURPLE HEARTS-CD / THE EGOS-LP
- LOST SOUNDS-Future Touch-12"
- THE FALL-Theme from Sparta F.C.-45
- STOCKHOLM SYNDROME-live
- ONION FLAVORED RINGS/GIANT HAYSTACKS-live

MAXIMUMROCKNROLL

TOP 10

Please send us records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See records section for where to send tapes & CD-Rs.

BOBBY MANIC

- DWARVES-Salt Lake City-EP
- THE BRIEFS/THE SHOCKS-split EP
- KEVIN K-CD
- NEW TOWN ANIMALS-Cori Street-45
- SUBLIMINAL MESSAGES / APPOLOGIES-live

WILL RISK

- THE FLESHIES-Gung Ho-CD
- GO IT ALONE-Vancouver Gold-CD
- STOCKHOLM SYNDROME-One Way Out-EP
- CALL THE POLICE-1984 in 2003-LP
- LOST SOUNDS-Future Touch-12"

ALLAN MCNAUGHTON

- INTELLIGENCE-Test/Birdcall-45
- STOCKHOLM SYNDROME-One Way Out-EP
- SEVERED HEAD OF STATE-Charge Ahead-EP
- BATTLESHIP-12" / DISCONNECT-LP
- COMPLETE CONTROL-Reaction-LP
- FOUR DEADLY QUESTIONS-Oral Fixation-EP
- HOMOSEXUALS-Astral Glamour-3xCD
- THE WENDY KROYS-LP
- ROTTEN LIVING / JOHN DENVER'S AIRPLANE-live
- CLOROX GIRLS / RED ONIONS / THE FFF!-live

GOLNAR NIKPOUR

- KNUGEN FALLER-Skellefte Standshotell-EP
- COCADICTOS-LP
- SLEEPER CELL-both EPs
- YDI-Out for Blood-CD
- ESKUPITAJO-Demo '86-EP
- SEVERED HEAD OF STATE-Charge Ahead-EP
- FINAL-Grow Ahead/Emply-45
- BATTLESHIP-Presents Princess-12"
- INTENSITY-7"
- CLOROX GIRLS / GIANT HAYSTACKS-live

DONNA POOLE

ON AN ALCOHOLIDAY.

BRUCE ROEHRS

- DEADFALL-EP / SLEEPER CELL-EPs
- COMPLETE CONTROL-Reaction-LP
- BRUCE BANNER-LP / NY DOLLS-live
- WARCRY-Maniacs on Pedestals-LP
- DECONTROL-The Final Way-LP
- SICK TERROR-Eu Me Vendo...-LP
- SEVERED HEAD OF STATE-Charge Ahead-EP
- BOILS-live / CRANKED UP-live
- DEATHTOLL-live / STOOGES-live
- BODIES / NUTS & BOLTS-live

MIKE THORN

- SLEEPER CELL-both EPs
- COMPLETE CONTROL-Reaction-LP & live
- KNUGEN FALLER-Skellefte Standshotell-EP
- BOXED IN-12"
- COCADICTOS-LP
- VEE DEE-Blood Zombie/Her Eyes-45
- ESKUPITAJO-EP / INTENSITY-EP
- SEVERED HEAD OF STATE-Charge Ahead-EP
- DEATH TOKEN-Funeral Music For K-Town Hardcore-EP
- SLØSERI DER SKADER OS ALLE-EP

RYAN WELLS

- VULVETTES-This Is the Science-CD
- HOMOSEXUALS-Astral Glamour-3xCD
- KNUGEN FALLER-EP / INTELLIGENCE--45
- CRIME-San Francisco'sStill Doomed-CD
- THE KILL-A-WATTS-New Things/Addictive-45
- TAXI-Who's to Blame/Down by Love-45
- BLACK BOX-Colors-EP
- THE FALL-Theme from Sparta F.C.-45
- SLØSERI DER SKADER OS ALLE-EP
- GAZELLES!-Pink Notions/Plastic Panthers-45

ZINE TOP TEN

- Crude Noise #4
- Equalizing Distort
- Fork, Knife, and Spoon #3
- Literary Fan Magazine #2
- Murder Contest #3
- Natural #4
- Rabid Chicken Country
- Scenery #18
- Take On Your Heroes
- Variations on a Theme #1

ZINE SHITWORKERS

- Anandi
- Peter Avery
- Jerry Booth
- Tim Brooks
- Paul Campagna
- Rob Coons
- Paul Curran
- Mikel Delgado
- Sean Dougan
- Jake Filth
- Travis Fristoe
- Doug Grime
- Cassie Harwood
- Vince Horner
- Ramsey Kanaan
- Fred Landeen
- Vinnie La Russa
- Michael Lucas
- Jesse Luscious
- Jeff Mason
- Jess McCoy
- Ben Mandeville
- Allan McNaughton
- Paco Mus
- Mimi Nguyen
- Donna Poole
- Wm. Rage
- Spencer Rangitsch
- Casey Ress
- Roy Rohlfing
- Mary Southworth
- Dionne Stevens
- Ryan Wells
- Erin Yanke
- Aragorn
- Michelle Barnhardt
- Julia Booz Ullrey
- Amy Browne
- Ariel Celeste
- Craig Ums
- Andy Darling
- Ben Ditch
- Maree Faygo
- Jonathan Floyd
- Gardner Fusuhara
- Harald Hartmann
- Jeff Heermann
- Chloe Jensen
- Kenny Kaos
- Elliot Lange
- Paul Lesneski
- Ray Lujan
- Hal MacLean
- Clayton McBride
- Tobia J. Minckler
- Mauz
- Mark Murrmann
- Negative Tom
- Joshua Peach
- Cooper Quintin
- Sandra Ramos
- Rick Reavill
- Will Risk
- Andrew Scott
- Josh Stein
- Melissa Toimil
- Shane White
- Mikhail Zubovich

ZINE CONTRIBUTORS

- Tony Arena
- Renae Bryant
- Kat Case
- Arwen Curry
- Bill Florio
- George Impulse
- Greg Mantooth
- Ted Rall
- Bruce Roehrs
- George Tabb
- Wells Tipley
- Welly Artcore
- Darren
- Markku H.
- Erick Lyle
- Anton Phibes
- Shaiful
- Josef ZCM
- Mykel Board
- Mitch Cardwell
- Carl Cordova
- CrimethInc
- John Geek
- Carolyn Keddy
- Jessica Mills
- Erika Ransom
- Steve Spinali
- Mike Taylor
- Henry Yu
- Sarah C
- Denis Carey
- Amie Lawless
- Caroline Paquita
- Randemonium
- Dr. Tanglapper

DISTRIBUTION COORDINATOR

Clara Jeffers

ZINE COORDINATORS

Mike Thorn Golnar Nikpour

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#148/Sept '95. Soda Jerks, Toe Rag, Thorazine, Sacred Straight, Wizo, Opposition Party, Moody Jackson, Adversives, Opcion Crucial, Rebel, Rebel, Teen Idols, Walking Ruins.

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers.

#151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes.

#154/Mar '96. Motards, Subincision, Stisism, Donnas, Stallions, Count Backwards.

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal.

#159/Aug '96. Smugglers, Tone Deaf Pig-Dogs, Too Many Records, Man Afraid, Blind Side, Vox Populi, Fun People, Fat, Drunk & Stupid, BrandNewUnit, Death Wish Kids.

#160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q. Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance.

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts.

#162/Nov '96. Phantom Surfers, Candy Snatchers, the Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemtion 87, Torture Kitty.

#163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew.

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface.

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat.

#171/Aug '97. Violent Society, Strychnine, Idiots, Knuckle Heads, Race Traitor, Patrick Grindstaff, Misanthropists.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It.

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, Education theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes.

#178/Mar '98. Economics issue. Forgotten Rebels, Dirtys, Josh Collins, American Steel, Letterbombs, Gyogun Rend's, Go-Devils, Room 41, Tone Deaf Pig Dogs, Garage Rats.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#181/June '98. Grapefruit, Druggies, DDI, Bonecrusher, Normals, All Bets Off, Stiletto Boys, Summerjack, Cell Block 5.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnik Termites.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres..

#196/Sept '99. Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil.

#200/Jan '00. American Steel, Curse, Gee Vaucher, Hers Never Existed, Aaron Cometbus, Active distro, Toxic Narcotic, MRR catalogue #100-200.

#201/Feb '00. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," the WTO riots in Seattle.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#203/April '00. Spazz, Slang, *Slug & Lettuce* zine, *Suburban Voice* zine, As We Once Were, Red Angel Dragnet, Four Letter Words, Slampt Records, the Wednesdays, the Fuses.

#204/May '00. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.

#205/June '00. Punks With Kids special. Skudz, 50 Million, Legion, Wilbur Cobb, Coalition.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#207/Aug '00. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#210/Nov '00. J Church, Profane Existence, Pezz, Pre-Teens, Templars, This Machine Kills, Subtonix, OB.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#215/April '01. No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

#216/May '01. Propagandhi, Angelic Upstarts, Discordance Axis, Ruination, Photographer: Chris Boarts, Strap-Ons, Lynnards Innards

#217/June '01. Joey Ramone R.I.P., Tear It Up, Skitsystem, The Pattern, CrimethInc., Esperanza, The Chicago Blackout, Photographer: Ace

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#219/Aug '01. "Fix It!" cycling article, Crucial Unit, Lost Sounds, Lombardies, Flowers in the Dustbin pt. 1, Casualties, Resinators, *P.U.N.K.*, Slaughter & the Dogs, Anti-Flag, Dontcares, S'Bitch.

#220/Sep '01. Latin American Issue. Aubuso Sonoro, Anti-Todo, Fuerza X, Apatia No, Manganzoids, Demencia, Sick Terror, Tocatta y Bulla, NTN, Argies, Reconcile, Anti-Korpus, Ruido De Odio, Los Pepiniyos, Rebelion Disidente, Brazil Scum , Kim Bae Photo Essay.

#221/Oct '01. Tales from the G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin pt. 2, Remains of the Day, Ritchie Whites, B'67.

#222/Nov '01. Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene report, extended news section, "Globalization Rhetoric & Reality,"

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#224/Jan '02. "Legislation Since Sept. 11," Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc, An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#226/Mar '02. Queer punk special issue. Vaseline, Quails, Skinjobs, Italian queer punk report, Vaginal Davis, Feelings on a Grid, Sissies, Scott Free, Dumba, Columns.

#227/Apr '02. Bellrays, Rhinos, Wasted, Kristofer Pasanen, Business, Assert, DS 13 tour report, Life Set Struggle, Iowaska, Zounds.

#229/June '02. Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

#230/July '02. Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

#231/Aug '02. Epoxies, Puppy Vs. Dyslexia, Koro, Blocko, Amdi Petersen's Armé, Piss & Vinegar Zine, Schizophrenic Records, Toys That Kill, Give Us Barabbas, Dirt.

#232/Sept '02. "No Future" article, Lost, Fartz, Sell Outs, Razors Edge, Stakeout, Dillinger Four, All or Nothing HC, Fleshies, Bridge Nine Records, Akashic Books, Liberty.

#233/Oct '02. "All Ages" article, Scholastic Deth, Runnamucks, Sinners & Saints, Panic, Gasolheads, Jewws, Futures, Michael Landon's Commandos, Storm the Tower, Against Me!, Balance of Terror, Class Assassins, Spazm 151.

#234/Nov '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235/Dec '02. Anti-war Special Issue. Anti-war guest columns. Anti-war scene reports. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq,""Axis of Empire." Long Island DIY Scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

#236/Jan '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, *Artcore*, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#237/Feb '03. Top Ten Records of 2002, "Music as a Weapon: Artists in Wartime," Dirt Bike Annie, Let It Burn, Stockyard Stoics, King Khan & Shrines, 625 Records, Feast Or Famine, Rudimentary Peni, Coachwhips, Self Defense.

#238/Mar '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/Apr '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola and San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, *Snakepit* zine, Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, *Trust* zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#248/Jan '04. Discharge, Superhelicopter, Jed Whitey, Black Friday '29, Find Him And Kill Him, The Lids, Impratical Cockpit, Face Up To It, History Of Maximum Rocknroll Radio.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#250/Mar '04. Best Records of 2003, Miami FTAA protests, Clorox Girls, FIYA, "La Villita: Chicago Pilsen Scene," Terminus Victor, Restarts, Damage Done, Knights of New Crusade.

#251/April '04 The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl, Vrah

#252/May '04 Fucked Up, Firestarter, Inepsy, Laukaus, Great Clearing Off, Radio Reelers, Extreme Noise Records, 46 Short, The State, John The Baker, Free Verse, Chrystaei Branchaw photos, SE Asia, Germany, Iceland.

#253/June '04 Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI, Texas, Germany, UK, New Hampshire

#254/July '04 No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston, Germany

#255/August '04 Punks Not Dead, Reagan Is Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/September '04 The Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland scene, Indiana scene, and England scene.

YOU WANT BACK ISSUES? ...WE'VE GOT YER BACK ISSUES RIGHT HERE.

BUY 3, THE 4TH IS FREE!

$3 DOLLARS EACH FROM → MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

FOREIGN DISTRIBUTION

Dear *MRR* readers...
Below you'll find a list of distros in Europe and elsewhere. We've been doing our best to cover as much territory outside of the USA as we can, but we still need your help in establishing contacts with like-minded punx who are interested in carrying *MRR*. We're providing this list to you in order to let you know where you can currently get your monthly fix of *MRR*, but we're always looking for more help; so if you do a distro, would be interested in selling *MRR* at shows, or just want to go in with a crew of friends to get a cheaper post rate—get in touch and we'll tell you the details! Please note that several of the distributors below are now offering subscription services. If you're not sure, just ask! Thanks again for all your support.

AUSTRALIA

Endless Blockades
PO Box 3023
South Brisbane BC
Q, 4101, Australia

Resist Records
243 Australia St
Newtown, NSW
Australia 2042
P: (02) 9557 8771
F: (02) 9557 8571
www.resistrecords.com

BRAZIL

Terrötten Records
c/o Renan Fávero
Caixa Postal 8080
Porto Alegre - RS
90201-970 Brazil
www.terrotten.com

CANADA

Hi-Fi Disasters
392-1100 Memorial Avenue
Thunder Bay, Ontario
P7B 4A3 Canada
orders@hifidisasters.com

CZECH REPUBLIC

Filip Fuchs
Grohova 39
602 00 Brno, Czech Republic
orba@seznam.cz

Malarie Records
PO Box 153
756 61 Roznov P/R
Czech Republic
www.malarie.ind.cz

DENMARK

Kick 'n' Punch
PO Box 578
2200 Copenhagen N.,
Denmark

FINLAND

Combat Rock Industry
PO Box 65
11101 RMK, Finland
www.combatrockindustry.com
info@combatrockindustry.com

FRANCE

El Trasgo // Pierre
Le Courtil
05250 St. Etienne en
Devoluy,
France, eltrasgo@infonie.fr

Stonehenge Records
B.P. 46
33031 Bordeaux Cedex,
France
www.stonehengerecords.com

Sugar & Spice Mailorder
B.P. 9 / 69126 Brindas,
France
www.sugarandspice.fr

Pearce Vincent
151 boulevard de Charonne
75011 Paris
France
www.20100team.tk
www.detruirelennui.fr.st
soyunbuho@no-log.org

Librairie La Petroleuse
BP4 86800
St Julien L'Ars
FRANCE
www.la-petroleuse.com

GERMANY

Plastic Bomb GmbH
Heckenstr. 35a
47058 Duisburg
Germany
swen@plastic-bomb.de
Subscriptions available

Thought Crime
c/o Thomas Franke
Boxhagener Str. 22
10245 Berlin, Germany

Green Hell Records
Bradford & Kestennus GbR
Von Steuben Str. 17
48143 Muenster, Germany
www.greenhell.de
fax 49 - (0) 251 - 5302627
ph 49 - (0) 251 - 5302628

X-Mist
Leonhardstr. 18A
72202 Nagold, Germany
www.x-mist-de

Yellow Dog
PO Box 55 02 08
10 372 Berlin, Germany
www.yellowdog.de
Subscriptions Available

GREECE

Jinx Records
24 Asklipioy Str. / Athens,
Greece
ph / fax +3-210-3645069
info@jinx.gr / www.jinx.gr

ICELAND

Andspyrna
PO Box 35
101 Reykjavik, Iceland

IRELAND

Hope
31 Hazel Road, Donnycarney
Dublin 9, Ireland
niall@thumped.com
Subscriptions available

ITALY

Angry Records
c/o Fulvio Dogliotti
C.P. 280
15100 Alessandria, Italy
angryrec@iol.it
www.angelfire.com/ne/angry

Rockin' Bones
c/o Gualtiero Pagani
Borgo Palmia 3 A
43100 Parma
Italy
tel/fax. (+39). 0521.386355
www.rockinbones.it

MALAYSIA

Ahmad
LBKL 64, 4th Mile
Gombak Rd 53000
Kuala Lumpur, Malaysia

NETHERLANDS

Sonic Rendezvous
PO Box 417
1800 AK Alkmaar,
Netherlands
T +31 (0)72 5673038
F +31 (0)72 5647237
http://www.sonic.nl

POLAND

Refuse Records
c/o Robert Matusiak, PO Box
7
02-792 Warszawa 78, Poland
refusexresist@go2.pl
www.refuserecords.prv.pl

Trujaca Fala
PO Box 13
81 806 Sopot 6, Poland
www.trujacafala.com

PORTUGAL

Asperü Records
Nuno Sota
PO Box: 229, 2686-997
Sacavem, Portugal
www.asperurecords.tk

RUSSIA

Old Skool Kids Records
PO Box 64, 109147
Moscow, Russia
oldschoolkids@yahoo.com
www.oskids.nm.ru

SINGAPORE

Humble Start
Bernard Low
Blk 451, Tampines St. 42#05-
222, Singapore 520451

Thrash Steady Syndicate
Records
c/o Muhammad Fairuz bin
Taswadi
BLK 204, Marsiling Dr.,
#07-208, Singapore 730204.
thrashsteadysyndicate@hot-
mail.com
http://thrashsteadysyndicate.cj
b.net

SPAIN

La Idea (Infoshop)
C/Santa Barbara 7, Local
28004 Madrid, Spain
www.sindios.net

Mindless Mutant Records
c/o Guillermo Miralta
PO Box 35322
08029 Barcelona, Spain
www.mindlessmutant.tk
mindlessmutantrex@yahoo.es

Runaway Records
Costa de Santa Creu N. 4 A
07012-Palma de Mallorca,
Spain
runaway@arrakis.es

SWEDEN

Christoffer Jonsson
c/o Becirovic
Ålgrytevägen 3, 2tr
127 32 Skärholmen, Sweden

Wasted Sounds
Skolgatan 110
90332 Umeå
Sweden
www.wastedsounds.com

SWITZERLAND

Rinderherz Records
Postfach 3634
zch-5001 Aarau, Switzerland
rinderherz@gmx.net

Pete S. Texas
c/o Furrer
Haenibueel 20
CH-6300 Zug, Switzerland
thefish@bluefintunarecords.com

UK, ENGLAND

Active Distribution
BM ACTIVE
WC1N 3XX London,
England, UK
www.activedistribution.org
Single copies &
Subscriptions
Wholesale also available

Suspect Device Zine
PO Box 295,
Southampton S017 1LW,
England, UK

UK, WALES

Newest Industry
Unit 100, 61 Wellfield Rd.
Cardiff CF24 3DG,
Wales, UK
www.thenewestindustry.com
Single copies &
Subscriptions

TWO NEW SHIRTS FROM YOUR FRIENDS AT MAXIMUMROCKNROLL

THE ONE ON THE RIGHT FEATURES A SNAZZY NEW DRAWING DONE BY ONE JANELLE BLARG IN BLACK INK ON A RED SHIRT - WHILE THE SHIRT ON THE LEFT FEATURES A WHITE PHOTO OF PUNX IN ACTION W/ THE MRR LOGO IN RED ON BLACK SHIRT... SHIRTS ARE $10 EACH IN THE U$A, $15 FOR THE REST OF THE WORLD. WE GOTS SIZE EXTRA-SMALL ALL THE WAY UP DOUBLE EXTRA-LARGE, SO BE CERTAIN TO STATE WHICH SIZE YOU WANT. SEND CHECK, CASH OR MONEY ORDER TO:
MAXIMUM ROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760

submit.

Band Interviews, Zine Interviews, Guest Columns, Letters, Articles, News, Videos,
Or Anything The D.I.Y. Punk Community Might Be Interested In Reading About.
Send It In—Maximum RocknRoll Is What You Make It!

MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

ASIAN MAN RECORDS

PUTTING OUT GOOD MUSIC FROM A GARAGE IN SUNNY CALIFORNIA SINCE 1996.

RECENT RECORDS BY:

TOYS THAT KILL - FLYS
BAGHEERA - TWELVES
POTSHOT - DANCE TO THE POTSHOT RECORD
GRANT OLNEY - BROKEDOWN GOSPEL
GOOD FOR COWS - BEBOP FANTASY
COLOSSAL - WELCOME THE PROBLEMS
DUVALL - OH HOLY NIGHT

COMING SOON:
SKANKIN' PICKLE LIVE CD
ASIAN MAN SAMPLER DVD
SLAPSTICK REUNION DVD

HERE ARE SOME OF THE BANDS THAT WE'VE RELEASED RECORDS FOR:
ALKALINE TRIO, SKANKIN' PICKLE, LAWRENCE ARMS, MU330, LINK 80, MATT SKIBA, COLOSSAL, BLUE MEANIES, BROADWAYS, CHINKEES, KOREA GIRL, ANGELO MOORE, POLYSICS, TUESDAY, EE, POTSHOT, TOASTERS, SOFTBALL, SLAPSTICK, PLUS ONES, BIG D, SQUIRT GUN, SLOW GHERKIN, CHRIS MURRAY, DAN POTTHAST, PEACOCKS, SHORT ROUND, TEEN IDOLS, LITTLE JEANS, NICOTINE, DUVALL, RUDIMENTS, AND MORE

OUR RECORDS ARE AVAILABLE FOR $8. WE ENCOURAGE YOU TO MAILORDER OR ORDER ONLINE.
SEND A SELF ADDRESSED STAMPED ENVELOPE FOR A CATALOG & STICKER.

ASIAN MAN RECORDS*PO BOX 35585*MONTE SERENO, CA 95030 USA
http://www.asianmanrecords.com e-mail:mike@asianmanrecords.com

SIGNAL LOST
"Children Of The Wasteland" LP/CD

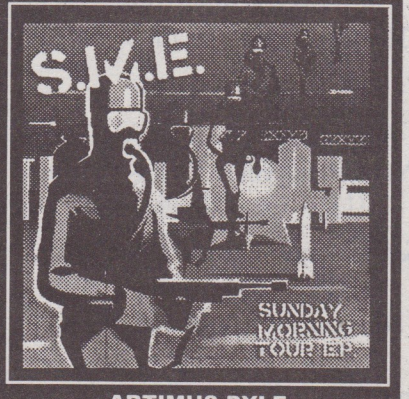
SUNDAY MORNING EINSTEINS
"KANGNAVE" LP/CD

KYLESA
ON TOUR
EAST COAST/ SOUTH/MID-WEST
AUG-SEPT
2004
CHECK WEBSITE FOR FULL DETAILS

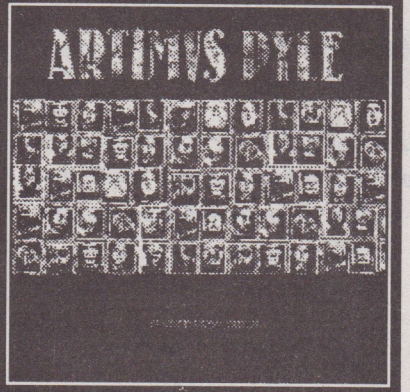
SIGNAL LOST
U.S.TOUR
OCT / NOV
2004
CHECK WEBSITE FOR FULL DETAILS

PRANK

SUNDAY MORNING EINSTEINS
"TOUR EP" $5 PPD /$6 CAN/$7 WORLD



ARTIMUS PYLE
"Fucked From Birth" LP/CD



CURRENT RELEASES:

KYLESA CD EP /7" - Prank 065
ARTIMUS PYLE 'Fucked From Birth" LP/CD - Prank 069
SUNDAY MORNING EINSTEINS "Kangnave" LP/CD - Prank 068
PAINTBOX "Cry of the Sheeps" 7" - Prank 071
AVSKUM "punkista!" LP/CD - Prank 064
BORN/DEAD-"Our Darkest fears" LP/CD
SUNDAY MORNING EINSTEINS "Svensk Mangel" 7" EP
SCROTUM GRINDER"Worst Sonic" LP/CD
INTIAL STATE "Abort the soul" LP/CD
DEAD AND GONE"TV BABY" LP/CD
DAMAD "Burning Cold" picture disc
[$10 US • $12 CAN/MEX • $16 WORLD]

WRITE FOR A COMPLETE CATALOG
LPS = $8 US / $10 CANADA/MEXICO / $16 WORLD POSTPAID * CDS = $10 US / $11 CANADA/MEXICO / $14 WORLD POSTPAID * 7"S = $3.50 US / $5 CANADA/MEXICO / $6 WORLD POSTPAID

PRANK RECORDS P.O. Box 410892
San Francisco, CA 94141-0892
www.prankrecords.com

924 Gilman

Berkeley California

Quality entertainment for the discerning punker.

SEPTEMBER

Fri 10 Toys That Kill (L.A.)
Rasputin (Japan) • Berzerk (OR)
Rivethead (MN) • Stiletta

Sat 11 ***Jesse Luscious For City Council Benefit:***
The Fleshies • The Frisk
Scattered Fall • Shadowboxer

Fri 17 Scarlet Symphony (S.D.)
Gasoline Please (S.D.) • Free Verse
(WA) • Kudzu Wish (NC)

Sat 18 ***5pm Member Meeting (that means you!)***
Internal Affairs (L.A.)
The Donnybrook (L.A.)
Stop At Nothing (WA)
Set Your Goals • Gather

Fri 24 Malady *(ex-Page 99)* (MD)
Eskapo • Our Turn
The Observers • Death by Excess

OCTOBER

Fri 1 Jason Webley (WA), Dear Nora, Readyville • Flying Marrows (U.K. • Ishan Veralles (WA)

Sat 2 Babyland (L.A.) • Pitch Black Midnight Laserbeam (L.A.)
this song is a mess and so am i
Morbids

Fri 8 Disclose (Japan) • Vöetsek **$6**

Sat 9 Akimbo (WA)
Hot Cross (NY) • Zann (Germany)
Suicide Note (FL) • Takaru **$6**

All ages • All kinds • No freaking out on booze or hippie drugs • Shows start @ 8pm • $5 unless otherwise noted • $2 yearly membership • Don't be a passive consumer—get involved!

Booking *510.524.8180*
Info *525.9926*

SOME FUCKING NOISE!

CD is $8ppd in the USA
$12 world

includes the out of print 7" and the one sided 7"

NEW CD OUT NOW!

MARKED FOR LIFE

GLOOM

P.O. Box 14253
Albany, NY 12212
U.S.A.

for even more shit to grow out of
www.gloomrecords.com

NO checks!
money orders, or cash to Nate Wilson
check my site for paypal info

RECORDS AND MAILORDER

-harmed & dangerous LP/CD
-boston hardcore

TOTAL FURY CD/LP $8ppd

the OATH-uber alles CD $10ppd/$13 world
CUT THE SHIT-harmed & dangerous LP/CD $8ppd/$17 world
JBA-who fucked up the culture LP/CD $8ppd
the DEAD ONES-s/t LP $8ppd/$17 world
DOF/VOORHEES split LP/CD $8ppd
RUN FOR YOUR FUCKING LIFE- s/t LP $8ppd
the PROWL-1st 7" $4ppd/6 world
Mark McCoy/ Mark Telfian split 7" $4ppd/6
REAGAN SS/JBA split 7" $4ppd/6 world
JBA/CURTAINRAIL-split 7" $4ppd/6 world
TO HELL AND BACK/the SHEMPS split 7" $4/6

WRENCH ★ RECORDS

PRESENTS:

THE REAL LOSERS
TIME TO LOSE - CD

Their debut album, now available on CD! This album was originally released on vinyl in 2003 on Squirrel Records – and has been unavailable for months!

PRICE: £6.95 PLUS POST & PACKING
Postage is: £0.80 (UK), £1.60 (Europe), £2.60 (USA and Rest of World)
Order online from www.wrench.org, or by post from:
WRENCH RECORDS, BCM BOX 4049, LONDON WC1N 3XX, ENGLAND
Email: mail@wrench.org Fax: 020 7700 3855
Web site & online catalog: www.wrench.org

American Oi!

new split 7" out now!!

BROKEN HEROES/
TOUGHSKINS

HR59: great vinyl split! 2 new songs each, first copies pressed on pink wax!

HEADACHE $4ea ppd in USA
elsewhere add $3 shipping

RECORDS

SEND TO: PO Box 204 Midland Park, NJ 07432

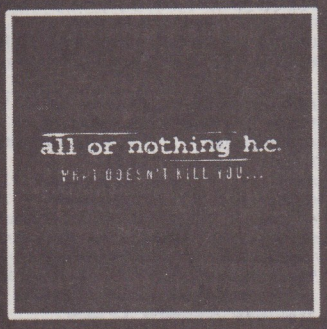
www.headacherecords.com

all or nothing h.c.

Female Fronted Hardcore Punk

New Album Out Now On
Rodent Popsicle Records!!

"What Doesn't Kill You..." 12 Song CD Out Now !!



On Tour This Fall!

9/04- Corona, Ca
9/05- El Paso, Tx
9/06- Dallas, Tx
9/07- Norman, Ok
9/08- Kansas City, Mo
9/09- St. Louis, Mo
9/10- Cincinnati, Oh
9/11- Indianapolis, In
9/12- Columbus, Oh
9/13- Buffalo, Ny
9/14- Boston, Ma
9/15- Providence, Ri
9/16- Long Island, Ny
9/17- Philadelphia, Pa
9/18- Roanoke, Va

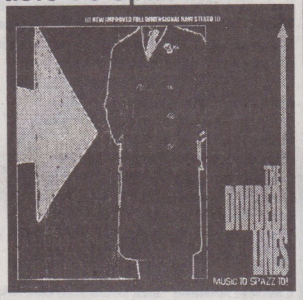
For news and show information
visit the official
All Or Nothing HC website at
www.ontherag.net

ON THE RAG RECORDS
P.O. Box 251
Norco, Ca 92860
www.ontherag.net

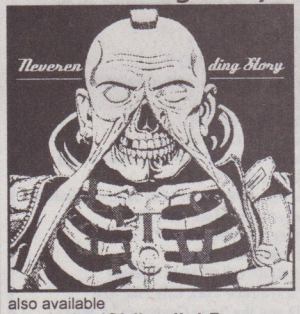
RODENT POPSICLE RECORDS
P.O. Box 1143
Allston, Ma 02135
www.rodentpopsicle.com

The Divided Lines
"Music To Spazz To!" 7"

Minimalist LA punk rock mixed with the primal fundamentals of mod..... ....bringing forward the new wave of noise.



Lets Grow
"Neverending Story" 7"

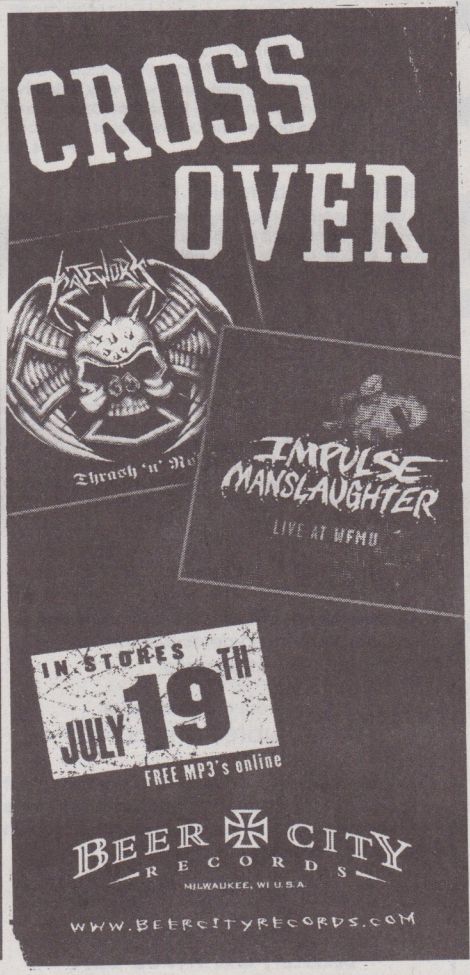


7 new songs of fast, raw and pissed off hardcore mixed with 80's style and youth crew passion..... .....for all those into man lifting banner, infest and negative approach!

also available
Armistice/Ciril split LP
Ciril - "Hysteria Driven" CD/LP
Meet The Virus - S/T CD
Larkin "The Curse of Our Fathers" CD
LIM "Snutas" 7"

LP = $8ppd USA/$15ppd World
CD = $10ppd USA/$12ppd World
7" = $4 USA ppd /$6 World ppd

KNOW RECORDS
know records • p.o. box 90579
long beach, ca 90809
www.knowrecords.com



RAPID PULSE RECORDS

3 New 7" Out Now!

THE SLEAZIES-Punk RnR debut from Providence, RI
DEADLY WEAPONS-2nd 7" featuring Tina Bobbyteen
SGT. 6 ASSAULT-Un-released tracks of fierce NYC Garage Punk!

$4 each or all for $10 ppd.
Overseas get in touch
Payable to:
Underground Medicine
P.O. Box 5075
Milford, CT 06460-1475
USA
rapidpulserecords.com
RAPID PULSE RECORDS

SOUND POLLUTION

SINCE 1990

UNDER PRESSURE

***Habits* 7" EP**

6 new tracks of UNDER PRESSURE's killer mix of driving HC and bad ass rock n' roll riffs.

I ACCUSE

7" EP

I ACCUSE debut EP is 8 songs of raging HC thrash with tons of energy and hooks. Reminiscent of classic Youth Of Today.

VIVISICK/MUKEKA DI RATO

***split* LP/CD**

VIVISICK kicks out bad ass Systematic Death style rocking Japanese HC thrash while M.D.R. hammer some seriously brutal and catchy Brazilian HC. Rocks to the fuckin core!

BRODY'S MILITIA / WIDESPREAD BLOODSHED

***split* LP/CD**

BM = Thrash n' roll cruelty. 11 killer anthems of debauchery. WSBS blasts off 25 tracks of hook-laden rapid fire hardcore.

DANMUSH

From Here* CD

Fast paced Japanese HC to full blown hundred mile an hour insanity. x-SINK, so you know they know how to lay the fucking hammer down.

UNDER PRESSURE

***Still No Future* LP/CD**

Completely out of control HC thrash wth more bad ass riffs than thought possible. Crushing sound! x-Guns, Liqour, & Whores.

MIND OF ASIAN

***Akai Hana* 7" EP**

Four women from Tokyo belting out 6 of the most ass kicking HC thrash anthems you'll ever hear. You gotta hear this, a classic!

THE DUDOOS

***Kogidaso! Shura-ShuShun!* CD**

The 2nd Dudoos release with 3 bonus tracks not on the Japanese release. Killer incomparable melodic punk.

THE SPROUTS

***Pins and Glasses* 7" EP**

20 song debut EP colliding early D.R.I. into TEENGENERATE. Fast, spastic, snotty, rocking, bad ass tunes.

FASTS

***s/t* LP/CD**

Hyper rocking HC thrash at it's finest! Shitloads of hooks, shouted choruses, speed, personality! "It's fucking great" MRR

THE DUDOOS

***Specium Sommer* CD**

"this is the catchiest record I've ever listened to" Slug & Lettuce
"THE DUDOOS are incredible!" Short, Fast, + Loud

SOUND POLLUTION PRICES

7" EP $3.50 USA, $4 Canada/Mexico, $7 World - $5 each additional
CD $8 USA, $10 Canada/Mexico, $12 World - $10 each additional
CD* $6 USA, $8 Canada/Mexico, $10 World - $8 each additional
LP $8 USA, $11 Canada/Mexico, $15 World - $12 each additional

MCR CO. JAPAN RELEASES

V/A ALL CRUSTIES SPENDING LOUD NIGHT 2002 DVD $16
The 2002 video + the 1997 All Crusties Spending Loud Night as a bonus.

CLASH DOGS "Buzz Emotion" CD
Great mix of HC and streetpunk. Catchy as fuck - get this!

CATTY WITCH/DEADLINE split CD
Two excellent female fronted street punk bands. CATTY WITCH from Osaka and DEADLINE from London deliver some seriously catchy and energetic punk that will stick in your head.

HATE NO. 3 "The Voice Full Of Hate ..." MCD
Kobe City hatecore, brutal shit.

BANJAX "Dedicated To Cowards" MCD
Powerfull thrashing HC from this all woman band from Tokyo.

MCR CO. JAPAN PRICES

7" EP $5 USA, $7 Canada/Mexico, $9 World
MCD $7 USA, $9 Canada/Mexico, $11 World
CD $11 USA, $13 Canada/Mexico, $15 World
DVD $16 USA, $18 Canada Mexico, $20 World

no checks! use a money order payable to: Sound Pollution.
All orders outside the U.S. shipped by AIR mail.
Print catalog free with order or send $1.
Check the web site for a complete list of available titles, news, tour dates, sounds, order by credit card, etc.

SOUND POLLUTION
P.O. Box 17742 Covington,KY 41017 USA
www.sound-pollution.com

SUBTERRANEAN
MAIL ORDER

THE LOCOMOTIONS "Teacher" 7"

The newest project from Martin Savage of THE BLACKS, DIXIE BUZZARDS, and TOKYO KNIVES finds him teamed up with Loco Lopez and Topi The Kat from SONS OF CYRUS for four rough, raw and melodic garage rockers, recorded in London and Stockholm. On multi-color marbled vinyl. 7" $4.35

TOXIN III "I Rock I Ran (Again)" LP

Some really good '77-style punk from this New Orleans "Killed by Death" punk band. They had only one 7" release on the Vinyl Solution label in 1982, but here's a full album of previously unreleased studio tracks, plus all the tracks from that 7". Original artwork, with extensive liner notes by singer/guitarist Chris Carl! Italian import. LP $12.30

THEE BUTCHERS' ORCHESTRA
"What About Now?" CD

The latest album from the Brazilian blues-garage-punk monsters, with 10 new dirty-ass yowlin' originals, all sung in English. Argentine import. CD $9.10

"BORED TEENAGERS, VOL. 3" comp LP

Sixteen great-but-obscure British punk originals from the Killed By Death era (1977-1982), 9 of which are previously unreleased! Bands include THE PERFECTORS, THE INJECTORS, XPRESS, STREET PEOPLE, QUALITY DRIVEL, NO WAY, THE MYSTERIOUS FOOTSTEPS, MODEL MANIA, THE MOST, and CLAY FAV. Packaging includes a 16-page glossy-paper booklet insert with very extensive liner notes (often written by the band members) as well as many vintage photos and original cover art! Excellent cover art, too! UK import. LP $14.50

RIISTETYT "Skitzofrenia" LP

An official re-issue of this very rare hardcore classic from Finland! First released in 1983 on the Propaganda label in an edition of only 500 copies, this has not been available on vinyl since then! Includes lyric insert. German import. LP $14.50

CLASSIC RUINS
"Room Starts Spinning" LP

The best of this Boston punk band's studio recordings 1978-85 (including the tracks from their Ace of Hearts label 7"), plus a radio broadcast track from 1987, featuring REAL KIDS rhythm guitarist Billy Borgioli and Frank Rowe from BABY'S ARM. Yes, they do sound a bit like REAL KIDS, with a strong injection of power pop. Nice cover art with some great photos. Italian import. LP $12.30

All prices are postpaid in the US. Elsewhere email us at mailorder@subterranean.org for postage

Check out our giant list at:
www.subterranean.org

Shops! Yes, we sell direct! Great prices, great fills on tons of hard to find items on so many labels we lost count. Ask for our wholesale updates with the newest releases.

SUBTERRANEAN RECORDS
PO Box 2530
Berkeley, CA 94702 USA

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204

Phone (813) 653-2550 Fax (813) 653-2658
www.soundideadistribution.com
sndidea@ix.netcom.com

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
U.S. cash, check or money order made payable to Bob Suren.
PRICES INCLUDE POSTAGE FOR THE U.S. ONLY.
In the US, add $3.85 for PRIORIYTY MAIL if you want it.
Can and Mex surface mail: add $1 per item
Can and Mex airmail: $3 for first item, $1 each additional
World surface mail: $2 for first item, $1 each additional
World airmail: $4 *each* for first 2 items, $1 each additional
PLEASE list alternatives or you may get a credit slip.
CATALOGS: Send $1 US, $2 world.
CREDIT CARDS: Call (813) 653-2550, 12-8 PM EST
PAY PAL -- CALL or EMAIL before sending payment

Race Against Time "Depths Of The Antbed" 7" $3 (Texas)
Victims "...In Blood" LP $8.50 (Sweden)
All Systems Fail "S/T" 7" $3.50 (Ex-Aus Rotten)
Totalitar "Wallbreaker" CD $12
E.O.S./Akkolyte 7" $3.50 (Texas thrash)
Gorilla Angreb "S/T" 7" $5 (Denmark)
No Hope For The Kids "S/T" CD $12 (Denmark)
Scurvy Dogs "It's All Gonna End" LP $8.50 or CD $10
Varukers "Murder+Nothing's Changed" CD $10
War Of Destruction "S/T" 7" $5 (Denmark, 1983, RAD!)
Article Nine/Human Bastard 7" $5 (Sweden)
Augsebomb "Hellbomber" LP $8.50
Cockney Rejects "Flares N Slippers + bonus tracks" CD $12
Last Mile "Designed To Compensate The Lack Of..." 7" $5
Legion Of Parasites "Man Made Filth" CD $12
Olho De Gato/Lomb 7" $5
Red London "Days Like These" CD $12
Stockholm Pigs "Passed Out On The Floor" 10" $8.50
Stockholm Syndrome "One Way Out" 7" $3.50
Detention "Too Noisy" 7" $5 (Live 1984)
Nihilistics "S/T" LP $8.50
Urban Waste "S/T" LP $8.50 or CD $8.50
Skatekorpse "S/T" 7" $3.50
Warcollapse "Divine Intoxication" CD $8.50
Besthoven "Just Another War Song" 7" $3.50
Extinction of Mankind "The Nightmare Seconds" LP $8.50
Final "Grow Strong/Empty" 7" $3.50 (Japan)
Garmonbozia "S/T" LP $8.50 (Profane Existence)
Iron Lung/Scurvy Bastards 7" $3.50
Iskra "S/T" LP $8.50 (Profane Existence)
Laudanum "The Apotheker" CD $8.50
Reality Crisis "Who Is Your Messiah?" 7" $3.50 (Japan)
Sleeper Cell "S/T" 7" $3.50
Radical Attack/Talk Hard 7" $3.50
Detonators "Balls To You" CD $8.50
Germs "Lexicon Devil" 7" $5
Latin Dogs "Warning" 7" $5
V/A "Hardcore Ljubljana 1984-2004" CD $8.50 (UBR +10)
YDI "Discography" CD $12
Worst "Discography" CD $12
Contrast Attitude "Sick Brain Extreme Addict" 7" $5 (Jap)
Flux Cored Wire "Actions Speak Louder..." 7" $5 (Japan)
Career Suicide/Jed Whitey LP $8.50
Career Suicide "S/T" 7" $5 (Brilliant! Fantastic! Rad!)
Career Suicide "SARS" 7" $5
Dead Stop "Done With You" CD $12
Poison Idea "Kings Of Punk" LP $12
Forward "Burn Down The Corrupted Justice" CD $12
Vibrators "Unpunked" CD $12
Riistetyt "S/T" CD $13.50 (Finland)
Riistetyt "Skitsofrenia" LP $12 (Finland)
Riistetyt "As A Prisoner Of State" LP $12 (Their best!)
Strong Intention/Solid Decline 7" $3.50
Terveet Kadet "Onnellisia 1980-2000" CD $13.50 (Finland)
Terveet Kadet "Doomed Alien Race" CD $12
Terveet Kadet "Rubber And Blood 1987" CD $12
Taste Of Fear "1991-2003" CD $12
Phobia "Get Up And Kill!" CD $8.50 (17 songs)
Arthur's Delemma "1978 New York City" LP $10
Kuolema "1982-2002 and the Noise Continues" CD $12
Outo Elama "Oi Maamme Suomi" CD $12
Adverts "Crossing The Red Sea" CD $12
Wolfpack "All Day Hell" CD $10 (Sweden, brutal)
Sodomized By Marcia Brady "S/T" 7" $3 (brutal FL core)
Discharge "Live: The Nightmare Continues" CD $12

BURRITO RECORDS are manufactured and distributed by Sound Idea. Get in touch for trades!
And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days -- noon til 8 PM
USE THE PO BOX FOR ORDERING!

LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Hello—
I just wanted to drop you this note to thank you for doing an issue on Reagan's legacy. It's pretty safe to say that Ronald Reagan was as close to "pure evil" as anyone could get without being explosive to the touch much like the chunks of smoldering rock in "Time Bandits".

I am not old enough to have been active in the "punk community" during his administration. I was just discovering punk in the mid '80's, but had already been aware of much Reagan's policies affected my personal life, which may have been part of the reason why I was so drawn to hardcore punk to begin with. I'm not the most well educated guy and I generally do not like taking part in discussions involving politics. However, I felt like writing because I know there are some of your readers who aren't old enough to really remember just how terrible it was.....It was probably the darkest period in my lifetime (as well as countless others who were worse off than my family was) and some of the events and ideas you touched upon, particularly in the "Remembering Reagan" piece, which perfectly encapsulated how truly insane and despicable Reagan was.....and you presented it in a fashion so that anybody, including those who were too young remember could get a clear picture of how bad it was during his two terms.

Even if the "Remembering Reagan" piece wasn't the most detailed it was a grim reminder of a time that many of us do not wish to relive. It also serves as a portrait of how bad things are right now and how much worse they could be under Bush should he be "elected" for another term. I know there are many people out there who already realize how dangerous, or reckless Bush is, but the whole scope of what he has done cannot even be fathomed. Remembering Reagan's two terms may be the best way we can really see and understand what is happening to us now, and what could happen in the future.

So, basically I just wanted to say thank you for taking the time to put that together.....it was definitely appreciated by many of us here in the "Rust Belt" and by many others elsewhere.

Also.....I just wanted to say that George Tabb, although my favorite columnist in *MRR*, has gone too far this time. Mr. Tabb stated in his column about the pool party that his pal Evan was "really hairy. Gross hairy." He even felt it necessary to mention that Evan had hair on his back. As a punker with excess body hair I found this highly offensive and uncalled for.....I think that Mr. Tabb is completely missing out on the beauty of furcore punk and is completely insensitive to hairy punks everywhere. What's next George? Are you going to start throwing our follically biased epithets in your column? Are you going to refer to people as "wookies" and "yetis"? Not cool George, not cool at all.

Look, I'm not saying that people with hairless body-types are any better or worse than those who have excessive amounts of body hair, but there seems to be a strong bias against those who do by those who don't. It seems that the only time excessive hair growth is "cool" or "radical" or "happenin'" (or whatever hip term that you kids use these days) is if you have a big nasty beard and happen be in a touring band that plays "dark Tennessee-style hardcore" or some such nonsense. And even then if you have hair anywhere else on your body you are treated like a leper with people teasing and making fun of you by changing band names as a means to insult others. Example? Howabout changing "Total Fury" to "Total Furry"? Words sting my friend and I will not graciously suffer the slings and arrows of the hairless any longer. What you are missing out on is the warmth and the beauty of hair and the countless hours of joy it can bring into your life, George. Personal grooming is much more rewarding because of the challenge excessive body hair presents. Also, there is no better way to ruin a Bridge Nine/Deathwish/Victory-type (ahem) "hardcore" show by being the "hairy gross" dude who takes off his shirt. There is no better way to take the piss out of people who still floorpunch, windmill and "mosh"(i.e. dance like skinny tattooed jocks) than to start a circle pit with a bunch of hairy, sweaty, half naked men who insist on singing the wrong words to whatever song (insert band here) is playing. Besides, all of the lyrics are disposable and could just as easily be replaced with the words "meow" and "sumpthin'" if sung in the right meter and tempo. So, in closing I want to say shame on you George Tabb! You should know better.

Larry Gargus/Don Austin (note shameless namedrop/plug of my current band)
bleachmouth@hotmail.com
Akron (Action), Ohio

Dear *MRR* Readers—
Hey punks?...Quit kicking up a ruckus and smashing the state for a second and help a guy out? A friend of mine Michael A Griffin (or Auto to his friends) has been on Death Row in Florida for 13 years. One fateful night 14 years ago he was a passenger in a stolen car which got pulled over by the cops. Auto's associate ran for it, Auto ducked down behind the seats and the cops opened fire on the car hitting him. In response he opened fire killing one of the policemen. Days before the trial he lost his defense team so was represented in court by a team who knew nothing of the case. Although Auto is by no means blameless it is clear that this was not a premeditated crime. Of course due to there being police involved he was made an example of and sentenced to die. Since then Auto has been swindled out of

all his money by so called friends, leaving him with no means of funding his appeals and retrials, his family have deserted him and he is left trying to fight his case on his own. His last chance was an appeal in the Federal Court, unfortunately last month he found out that his most recent attorney had been given an appeal date of last October with 30 days to file the case or it would be rejected.

Auto finds out about this date 7 months after it has passed due to negligence on the part of the attorney. It seems that his last appeal has passed and now the Governor can sign his death warrant and execute him at any time. The upcoming months are going to be a dark time and I am hoping some of you out there could offer some words of support or if you can spare it, some stamps or even some money so he can buy a few luxuries. It is easy to send stamps, just stick them in an envelope. Money needs to be sent as a money order and you will need a special form to do that. You can email me and I can get you the form, and you can get a money order at the post office. Remember that he has been let down by everyone so please if you are just sending words of support make sure he knows that you cannot correspond. Although he has been a great pen-pal, these days it is getting harder and harder for him so you may not hear back. Please do not get his hopes up, remember he sits in a cell 23 hours a day so if you say you are going to write back—then do. Also remember that whatever you write is being read by the guards so don't incriminate yourself. He cannot accept anything other than letters or stamps, so no books or mags unless they are sent directly from the publisher. I really don't know what else to do for him, he's a good guy and doesn't deserve to die at the hands of Bush's fucked up regime. So please any help would be *hugely* appreciated. You can contact me for any other info: tb666xx@yahoo.com or write Auto direct:
Union Correctional Institution
Mike A Griffin #182543
P3122 Raiford Fl 32023-4430
Thanks punks!! —Tim xx

Hi ya punx—
Chris BCT here. Just turned 50 and that's really weird. The best news is I celebrated it with my pops who turned 79 the same day and we did it as the first No Hope For The Kids gig in the U.S. at the Che Cafe on UCSD campus in San Diego. Except for seeing the Urinals and the Hates in January, NHFTK were the best live punk gig I've seen in, really, 15 or so years. They had lots of musical energy, the 2 gits made a lot of difference, Peter the drummer kept a great unifying beat to the whole set and all of us digging the show were like teenagers at a really fun gig which, it was.

Most of the punx had come to see Dropdead who played nicely just before NHFTK just cuz they were using the same gear as the band before them. Then about 100 kidz left cuz who they'd come to see had played. I like makin' it a point to see the touring bands, particularly those from overseas. Death Token, the other Danish band, also played. Nice trio of solid punk rock. I taped the NHFTK gig and can't get enough of it. Their CD is growing on me. Their live set reminded me of the Undertones a bit, 'cept more punk, cuz Jens looked to me like a young Fergal Sharkey and the band has a melodic sound. I didn't hear anything dark or moody in the set. And then to top off our demands for an encore they did another song and ended with Neil Young's 'Fade to Black' with that refrain to Johnny Rotten but totally done in the NHFTK style. Just like seein' all those punx still workin' away at *MRR* (thanks folks) seein' NHFTK showed me again that there's hope for punk rock yet. We're still not co-opted by big business and we're still not tryin' to make a living at it (virtually all punx 'cept a few who can make it work I suppose thru constant touring or gettin' by dedicating themselves to doin' a distro or the Dischord or Epitaph or Lookout or Phat Wrecords folks who, God bless 'em, have appeared to be able to do this punk thing and pay their rents too with no producer/agent type ripoff nonsense.

The seven Danes (another guy just came along just for the fun) came to town four days before the Che gig so I took four of 'em to a Padres/Rockies game at the new Petco Park with my folks, a great combination as the punx were cool like the vast majority of punx are that I've ever met. They commented more on what they called the rituals between innings than the actual game. After the 14 gig tour they all hit the Comic Con, that annual giant comic book/other stuff convention in San Diego. These punx, all 19 to 29, were real European punx, enjoying the U.S. and how it's different than Europe, and fittin' right in with Pabst, video, punk records and what they tell me was a very satisfying tour. Meanwhile, Mike of Human Stench label and Matt of No Sense label/distro, and four friends of theirs from Pittsfield, MA took the Greyhound bus out here to check out San Diego and join the Danish tour for four days. Wise decision as we all dug NHFTK's energy, sound and all the boys' typical punk dignity and respect.

Also—The Hates toured from Houston to San Francisco for nine gigs in ten days and they tell me it was very satisfying. It was the first gig I'd put together since the 1986 Indigesti/Follow Fashion Monkeys U.S. tour. And this time we used the Book Your Own Fuckin' Life web site and did it all by email. Thanks for that resource. It's bitchin'. I've thoroughly enjoyed the Hates for 25 years and finally got to see them live in L.A. at the Smell with the Urinals and in San Diego at the Che Cafe vegan Collective which has been doin' punk gigs now for 23 or so years, which is unbelievable. Chris K. keeps doin' great shows there. He was one of the 3 Chris doin' Bad Compilation Tapes/Borderless Countries Tapes in the mid 80's when he was a teenager. The Hates' Christian Arnheiter has been in the band all these years. It was amazing to hear the old classic songs all done faster. Three more great guys. It was threw me off when I realized I was hearing songs I'd heard for ten or twenty years, for the first time live. Man, a great rush. Thanks tons to Craig of Schizophrenic Records and William of Enterruption.com and Mike of Human Stench and M-8 of Ponk_111for doin' the five BCT CD reissues and two 7"s as a collaborative. It's been great guys.
Ok, cool, ciao bella, ChrisBCT.
chrisbct@hotmail.com,

MRR—
Tomorrow, Muga West Coast Tour 2004— We would like to say thank you for coming to show and kindness of helpers.—Kenji, Answer Records, all members of Tomorrow, Muga and Uta!

Dear *MRR*—
I just wanted to say a couple of things. First, in issue 256 the review of Kill the Hippies "Jerked off by Strangers" 7" referred to it as a solid "debut". I just thought folks should know that KTH have been rocking it for a number of years, touring and putting out great records. I've even been to a show in their tiny basement. They are a continuing credit to the underground scene. Truly, punk as fuck. As a fan, I thought this should be cleared up.

OK, now the serious part. Chris Cotti, drummer for Miami punk pioneers The Eat died of a heart attack in his sleep last month. I wish I had more details. He was the most amazing drummer and a true rock'n'roll maniac. And also, uh, a middle school teacher. Goodbye Chris! Kick god's ass!

OK, thanks a lot. Keep the puke alive!
—Buddha

Maxi Rocker—
Well, I wasn't planning on writing to *MRR* this month but the funniest thing happened the other day, & since I'm just sitting here at home bored drinking a beer & killing time before work, I thought I'd tell you about it. O.K. I'm having a nice yuppie punk rock dinner at Z'tejas, I'm on a date with a girl who will go nameless but she looks like the mom on the movie Serial Mom (Kathleen Turner) or maybe she just acts that way. She said she was into gothic music. Since I picked her up for our date drunk, I started to hiss at her & pretend to acted the way I thought Gothic people acted, I thought I was so funny, but she wasn't impressed. Lucky for her right before our crab cakes arrived, we ran into Mr. Gaskins from Guam. His claim to fame is he moved the entire punk scene from Guam to Las Vegas, which was pretty easy since it consisted of three other dudes. Because I'm a nice guy I told Gavin & Alma to join us & dinner was on me since I usually sneak out of Crown & Anchor before it's time to pay & I stick him with the bill. We talked about great topics like the attractive gay black man who drives around Koval in his green Mustang convertible, how Black Flag's reunion show sucked, & then I was asked the question "Are you Karl Bakla?" What the fuck I thought everyone knows I'm Karl Bakla. He then told me that he thought I was the guy who wrote the letter about not wanting to tag team the Bethanator with the next Pig Champion, & by the way this is true, I don't want to. Ever seen that guy? He's fat as fuck! Sure Poison Idea used to kill back in the day, but a heart attack is gonna kill that guy. I was shocked. I thought, "What letter are you talking about?" Could there be a wanna-be Karl Bakla? Was I so wasted that I wrote a letter to Maxi Rocker & did not remember, well o' well it was the latter that was the truth, because the next day when I woke up with a hangover, I looked through my computer & there it was in all its glory. Sheeesh!

Now since we talked about something I forgot, now let me tell you a story about something I will never forget. It's 1992 or maybe 93, I'm driving home from seeing the band Qore (who later became HIV+) play a great gig in Sacramento. The drive from Sacramento to Woodland is filled with lots of perverted talk from my girlfriend, she keeps telling me "tonight I'm gonna fuck you like a man", now that I think of it she used to always tell me that when we were bumping & grinding. But this night was different, she was actually gonna do it, & I'd find out what it meant, yippie! So when we got to my house she unzips her pink backpack that had a Conflict patch on it, & pulls out this huge strap-on dildo. Holy fuck, it was a foot long, really fat, & the color was black (but not the sexy ebony shade). I was thinking "no guy has a pecker this big". But she was nice & started gentle, we would have Light Saber fights, she would make me suck off her prosthetic pecker, I gave her wiener a hand job. Hay! This was starting to be a whole lot of fun. Then she put her finger in my anus & I thought, "this doesn't feel that bad, it actually feels kinda nice". After she got done with her ass play session she told me it was time for me to be fucked like a man. At this point I was thinking "I'm gonna take this baby like a champ, but boy was I wrong!" Well, she lubed my butt up really good & touched the tip of her pretend wiener to my butthole. I noticed my butt tensed up & I told her this is not gonna work. My butt was saying *"Exit only! Intruder alert!"* She said "let me just try it," I told her "no!" but at that moment she didn't give two fucks what I thought because she thrusted that black mamba into me, from the time it took me to scramble away from her she thrusted that baby into my system several times, making me feel like I was pooping in reverse over & over again. I ran into the shower & cleaned myself up. When I got back she was dressed & acted like the whole thing was pretty damn funny. It's too bad she later became a psychopath because I was just starting to think she was pretty cool.

Well I'll finish this up by telling you about how the other day I showed up for a brawl & the funniest thing happened, a Blood For Blood show broke out, wow that's nuts, can you believe it? But not as crazy as when I was watching the show Nip Tuck & the enhanced portion of the new Blood For Blood CD broke out, now that's just insane. By the way I just wanted to throw a shout out to the Las Vegas punk band the Degenerates for rocking, & I wanted to tell everyone to listen to the band the Fixtures, shit you loved them in the 90s so dust off that Devil's Playground LP & bump it again, shit! I gotta run, it's time for me to do my hair!
SEE YOU IN THE PIT!!!
Karl Bakla
lasvegashardcore@aol.com

Dear *MRR*—
Mero here from Rejected Records. I just read the new copy of *MRR* with the Leatherface interview. Frankie was going on about the Cherry Knowle LP which was true—I did fuck it up. It was the first LP I made and my friend fucked up the art work, and that's why I didn't repress it, all so the guy Gord in Canada, I thought it would be nice that you got all the money from that deal I set up for you, over $1,000 for the LP part two, also in the interview which is untrue is that I gave you 500 pounds for the Cherry part 1 and part 2, I gave you 500 pounds for Cherry LP up front for 1,000 copies on LP and I didn't repress it, and when I sold 1,000 copies of part 1, I sent you money in a cheque for that and when I sold 1,000 copies of part 2 on LP I sent you money and when I sold 1,000 copies of part 2 on CD I sent you money, and I sold 1,000

copies of part 2 a few years ago, I sent you money too, I also gave Dickie money, why has Frankie forgot about all the money I sent?

I have not ripped off any bands on my label and never will, Rejected Records is 10 years old this year, I have done over 50 releases, and also about what you said you gave me the Cherry part 1 and 2 for three years you never told me that.

I sent this letter to Frankie and he said fuck you Mero, what can I say.
mero32@eircom.net
www.rejectedrecords.cjb.net

MRR—
First I want to say I love *MRR*. I have been an avid reader for a while now. Second I want to say to the jackasses that wrote in that they were boycotting *MRR* until Mykel Board was gone—good. Boycott the zine and go fuck yourselves. Writing into a zine and telling them you are boycotting them because of one columnist that you don't like and then signing it anonymously is a real fucking pussy way to get your point across. I may not always agree with some of the things he talks about, but fuck you pussies. Don't read it if you don't like it!

The third thing I want to say is that I am so sick and fucking tired of this watered down bullshit crap that is coming out calling it "punk". All of these Hot Topic shopping motherfuckers posing as hard core punks are getting on my nerves. They are raping everything that punk stands for. They are turning punk into some mainstream bullshit!!!! Most of those little fuckers don't even know what they are listening to let alone what the fuck is going on in this world. Try tuning out of MTV for a while and listen to some real music. Just the other day I saw a chick with a mohawk and some punk t-shirt on. So I talked to her. I asked her what she thought about W, I asked her "Were you not happy as shit when Reagan died"? She stared at me blankly. Then she showed me this emo pin she got at Hot Topic. I almost stabbed her in the throat. Fuck emo, fuck w. and fucking fuck these little kids trying to be "rebels".

And I have to say one more thing...You can print it or not but I hope that you do. A turd is a turd no matter how much you dress it up. Fat Records is having this big Rock Against Bush shit going on. Fuck you. I am not going to waste my name voting for two reasons. 1) I don't think it makes a fuck, they will put in office whoever they want. 2) All the candidates suck. I will not vote for someone just to have another asshole in office, or pick the lesser of two evils. They are all fucking evil! So if you do print this and any hot topic, fat record supporting son of bitches have a bone to pick send it to shelbyaesthetic@yahoo.com Have a nice day and go fuck yourselves!
—Shelby

Yeah. Pussies. Great, dude. Thanks for the thoughtful response on this matter.—Anandi

MRR—
I see it happening all around me, and it's inspiring: punks becoming teachers. It's only slightly ironic because school is one of the first things that most of us rebelled against as young punks. But it also makes sense, as the Do-It-Yourself ethic is essentially self-learning in different words. So to make all these connections between punk and education completely blatant, I've just started a website called B l a c k b o a r d B r e a k d o w n — http://www.blackboardbreakdown.org.

We are all both teachers and learners, and the goal is to become a resource and community-building hub for everyone. Please check it out, but remember it's only a start. In order for it to go anywhere, you've got to get involved. Thanks. Up the learning.
—Cary

Dear *MRR*—
Greetings and thank you for all of your efforts and kick ass mag. Rest assured all of you are appreciated.

Now I just received my Aug '04 #255 *MRR* and took a shit and fell in it. Why? Let me run it by you. In the zine review section (Ben Ditch) reviewed the zine Citizine #5 and totally disrespected some punk rock greats.

Although I have not ever read this Citizine and really don't give a shit about it. Now here is where ol' Ben trips out. I quote "bands that used to be cool, but then had lame reunions to cash in on their part...Dead Kennedys and Descendents". What the fuck? They're still cool and punk rock!

Then, "Tommy Ramone, he seemed like a jackass". And here's the topper: "If you're interested in what these washed up rockers have to say, check it out".

Holy fuck! What's this dude talking about? I can't believe this cat would even associate those harsh disrespectful words to these punk pioneers. With all due respect, Ben Ditch, fuck you! Thanks *MRR* for letting me spout off, but Big Ben had it coming.
William/The Hated

MRR and Comrades—
I have hand written this letter because it's personal. This is in response to a letter written by Cameron of the band The Springfields, March 2004, #250.

This is in rebuttal to comments on our bar and staff, and events that transpired one Friday night in February. To comment, his statements were biased drunkenness. Simply, Cameron, you're an asshole.

Cameron and one of his friends, I assume a band mate, showed up at the Depot (Baltimore City, MD) on a Friday at 11-11:30 PM. They were already drunk and obnoxious. I (being the doorman/bouncer) asked for ID and $2 for the cover. Cameron informed me that he didn't have his ID or money, nor did his friend. They were only there to "talk" to the DJ, whom was a former band member, and they would leave. I informed them we (the bar) had a strict "no ID, no Entry" policy and that they must hurry up and handle their business and leave. The police are really strict. Consequences for a bar not requiring patrons to have ID cards are severe. If cops come, which they frequently do, and announce a spot check, everyone has to have ID on them. Penalties are $1000 for the bartender, $5000 for the bar owner and a night in jail for the patron. Oh yeah, my job too. So by letting these guys in I was running a risk.

Anyway, they proceeded to the DJ booth, in the back, talked to the DJ, and the assholes decide to get a beer and pass out flyers. Upon noticing this, I confronted them. They berated me and started name dropping, "Pat, the owner knows me and the DJ said I could stay," Cameron rebukes. I inform him Pat's been on vacation for 2 months and the DJ couldn't make decisions on who I let in. I told them to leave because they had no ID and hadn't paid the cover. If they had a problem they could take it up with the other owners (Margrette, who was bartending and Pat's other partner who was sitting at the front door).

They continued to argue with me, getting more and more belligerent. I informed them that if they didn't leave, I was going to remove them. They stood firm. So I went up to the owner who was sitting at the front door and asked for assistance. He quickly took charge taking their arm and the neck, guiding him to the door. In the doorway, Cameron refused again to leave; because he hadn't finished his beer. So the owner threw the overly stupid Cameron down the steps into the awaiting door. Only after the owner said he was calling the cops, did they leave from the front of the bar.

In conclusion, we are not the only bar to have a problem with Cameron. Let this be a warning to anyone who's considering a show or to work with the Springfields, this is the kind of wanna be rock star behavior you can expect.

Thank you *MRR* for letting me tell my side and waste space in your zine to resolve this issue.

Thank you *MRR*—Depot John

fudddevil@yahoo.com

thedepot@aol.com

PS—Two weeks after *MRR* published Cameron's letter, they played The Depot. Hypocrites!

Dear *MRR*—

In #255, the reviewer (MD) of *Tones & Notes* #1 mysteriously assumed that Tones & Notes is "to teach music theory" and, as such (not surprisingly), found it "hard to understand".

Tones & Notes is not primarily for teaching. *Tones & Notes* is mainly a discussion of music theory and techniques by Chord Easy readers and others. Topics in #1: what chord sequences are common and why; alternative notations; accompaniment preferences; a song and report about rose hips; and critiques of Chord Easy. The only instructional item: a one-page update to Chord Easy. (Chord Easy IS for teaching.)

Tones & Notes is 12 pgs, 5X8, $1/issue or trade. Chord Easy, 2nd edition is 40 pgs, 5X8, $3. Ppd.

Bert, Dwelling Portably, POB 190-mrce, Philomath, OR 97370.

Dear *MRR* and Mike Thorn in particular—

I can't believe you devoted an issue to the celebration of Reagan's death, talk about how George W may very well be worse, and then say you're not voting. I know the two party system is a farce. I know the last election was rigged. And I know that Kerry and the Democrats are too wimpy to say anything that might lose conservative votes. But voting is at least as effective as buying a $1 "smash racism" patch, wearing a Discharge shirt or collecting colored vinyl. If you don't do everything you can to get Bush out of office you'll soon be the biggest fucking hypocrite marching to protest his next war. Bush is destroying America, alienating us from the rest of the world, and starting wars over oil and personal vendettas. If the Republicans get the message that Americans are afraid to switch leaders in the middle of a war you can expect more bloodshed every four years. Vote. Maybe it won't work, but maybe it actually will. After the election you can go back to smashing the state—I hear there's been a lot of progress in that area.

Take it easy,

Max G.

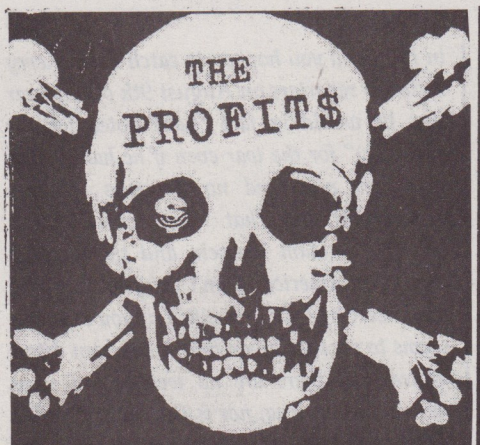
Max,

Thanks for writing and for your dismissive comments—they show a great degree of nuanced thought has gone into your arguments. I never said I wasn't voting, I said that I wasn't going to vote for Kerry, see the difference? I certainly don't see much of a difference between Mr. Kerry and Mr. Bush, especially in regards to their support of either the War on Terror, or the current act of war in Iraq. Did you happen to catch when Kerry stated to reporters on August 9th of this year that he would in fact "have voted for the authority" for the war even if he had known that Iraq possessed no weapons of mass destruction and that there were no ties between Saddam Hussein and the terrorist attacks on America? Don't you find that a bit disconcerting? Call me a fool, if you will, but seems to me that given that it has been determined that there are no weapons of mass destruction in Iraq, nor is there a connection between the attacks of September 11th and Saddam Hussein, that if Kerry had been President in 2002 that we would have been plunged headlong into this war in the Middle East and, moreover, if he is elected this fall he'll be more than happy to send your ass off to die in some distant desert. So why vote for him? Because you view him as the only chance to beat Bush? Why not instead actually work to create some sort of alternative?

If you really believe in electoral politics, then why not actually support the alternatives in the American electoral system? Why settle? How has punk gone from dreaming and wanting more than just the shit they feed us to falling firmly in the back pocket of the Democrats? I certainly do want Bush out of office, hell I want him packed in a box and shipped straight to Mars—him and his whole staff—but I can't bring myself to support such a spineless, worthless, weenie as John Kerry—and it's not because it is not because of some inane "fuck the system" style rhetoric. My politics are more complex than the liner notes of some twenty-year-old anarcho-punk record—as your dismissive comments would imply. I think my greatest fear with the "Anybody but Bush" campaign, and its candidate, John Kerry, is that it is the easy way out. Moreover, I fear it will lead to a repeat of the Clinton years—where the progressive elements (be they radical or more blasé liberal) basically took the decade off from applying any pressure, while the Clinton administration maintained a low level war against Iraq and laid a good deal of the legislative groundwork for the Patriot Act. So go on, vote for Kerry, but don't just settle with that—hell, who knows, I might end up doing the same if all the fear mongering gets to me. But I won't take it easy, and I won't settle.

Stay pissed.

—Mike Thorn



We continue to scream...

NO MORE PROFIT OVER PEOPLE!

THE PROFIT$

1999-2004

FULL DISCOGRAPHY CD
NOW OUT!

Active Distribution
BM Active
London, WC1N 3XX, UK
www.activedistribution.org

PROFIT$ EUROPEAN TOUR OCTOBER 2004

1 Fri. Bremen, Germany
2 Sat. Berlin, Germany
3 Sun. Leipzig, Germany
4 Mon. Prague, Czech Rep.
6 Wed. Bratislava, Slov.
7 Thur. Vienna, Austria
8 Fri. Graz, Austria
9 Sat. Zagreb, Croatia
10 Sun. Ljubjana, Sloven.
12 Tues. Geneva, Switz.
13 Wed. Dijon, France
14 Thurs. Paris, France
15 Fri. Gent, Belgium
16 Sat. Amsterdam, Neth.
17 Sun. Hamburg, Germany

www.theprofits.org
More info. and updates!

Anti-fascist,
feminist, anti-racist,
Boston DIY punk!

VOLUME DISK MANUFACTURING

www.volumedisk.com

1000 Retail Ready CD's

$949.00

Includes setup, 3 color CD
4 panel 4/1 inserts, 4/0 tray card
Assembly in Jewel Box w/ polywrap

PROMO CD SPECIAL

Includes 1 color CD in white paper sleeves
2500: $1115 - 5000: $1850
10000: $3200 - 25000: Call us

DVD-5 Bulk Replication

Includes setup and replication of 5 color DVD
1000= $1.30 ea. 2500= $0.88 ea.

TOLL FREE SALES LINE
(888) 591-Volume (8658)

AVAILABLE NOW FROM SOFLA RECORDS

FLORIDIAN PUNK

WHY NOT
CAUTION:WET FLOOR
DEBUT ALBUM
MIAMI CHUNK ROCK
$5.00 PLUS $2 s+h
SOFLA ITEM #SF01

HOPESICK
LOOK WHAT YOU'VE DONE
DEBUT ALBUM
TALLAHSEE PUNK
$10.00 PLUS $2 S+H
SOFLA ITEM #SF02

BOTH BANDS ON TOUR THIS SUMMER
FREE STICKERS+STUFF
WITH EVERY ORDER

SEND CASH, CHECKS, MONEY ORDERS
TO:BRIAN TAIT
6450 SW 32 ST MIA FL 33155

SOFLA RECORDS

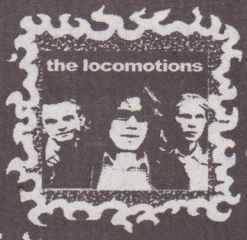
SOFLARECORDS.COM

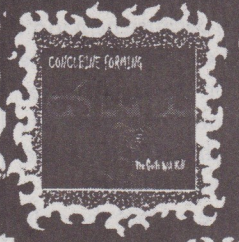
BIG NECK RECORDS!

P.O.BOX 8144
RESTON, VA 20195
www.bigneckrecords.com

The Trailer Park Tornado's NEW EP, "Don't Mind The Maggots..."!!

The Locomotion's "Teacher" EP





Concubine Forming's CD "The Guilt Will Kill"

The Sick Fits "Mirror Creeps" EP

The Seger Liberation Army's "2+2=?" EP

Coming Soon from Big Neck Records, "Pain In The Big Neck" Compilation CD!!!

VOID CONTROL .net

aggresive

abrasive

80's style

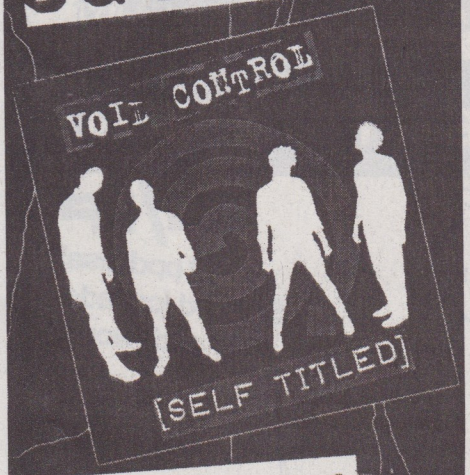
beach punk

NEW!!!

13 Song

compact disc

out NOW!



"Void Control is in control"

-Joey Shithead DOA

available thru

voidcontrol.net

17cmrecords.com

interpunk.com

507 8th ave #1

Asbury Park NJ 07712

dine alone presents:
a split 7" from two of philadelphia's finest.

the sound of failure and affirmative action jackson play hardcore. send $4.00 (cash or m/o only) to:

dine alone

jeff pelly
po box 63539
philadelphia, pa 19147

dinealoneproductions.com

Sorry, we don't make emo but...we do make punk. Out now:

China White "Addiction.2" CD $10

Fang "Live Cheap CD" CD $7

Also out RKL skate decks ($50) and DVD ($13). New China White "Live Cheap CD" CD $7.

Prices post paid in USA, Canada and Mexico add $2, rest of world add $4.

Malt Soda Recordings
P.O. Box 7611
Chandler, AZ 85246
www.maltsoda.com

HUNGRY GHOSTS RECORDS

UNTIL NO FLAGS FLY -LP
MEMBERS OF ARTIMUS PYLE, KUNG FU RICK

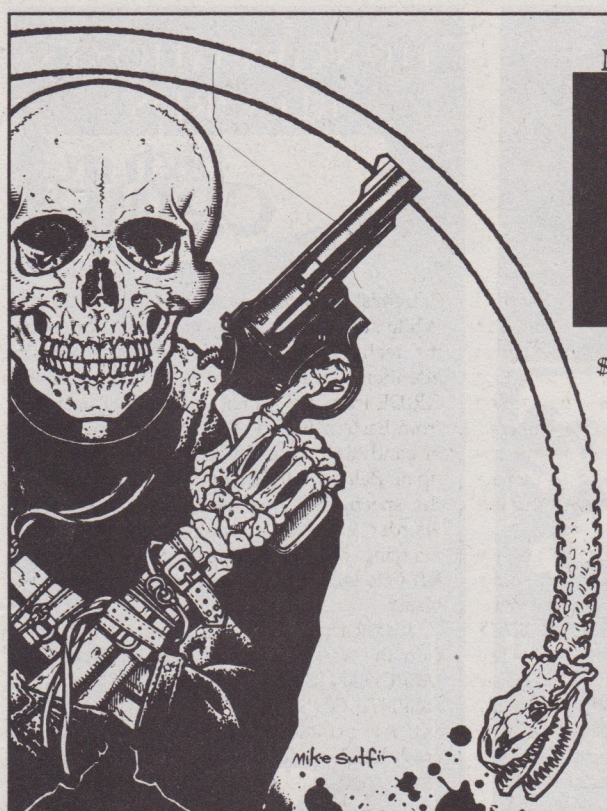
-TRIGGER HAPPY CD

-FIRE AND DESTRUCTION LP

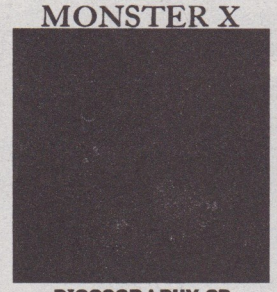
ALSO:
WEAVING THE DEATHBAG
DEFACTO OPPRESSION

PO BOX 620241
MIDDLETON, WI
53562

www.
hungryghostsrecords
.com



MONSTER X



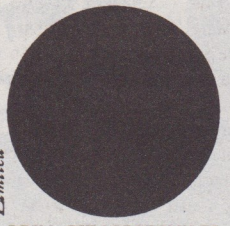
DISCOGRAPHY CD
$10 ppd • $11 Canada

KARST *[Ex-DAMAD]* KARST

RECEIVE THE VOID MCD
$6 ppd • $7 Canada

VISION OF INSANE HOPE
$10 ppd • $11 Canada

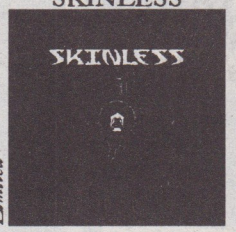
MACABRE



Limited

DRILL BIT LOBOTOMY 7"
$6 ppd • $7 Canada

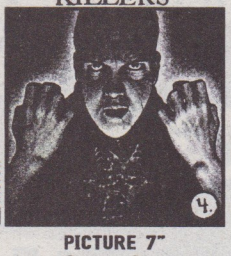
SKINLESS



Limited

S/T 7"
$6 ppd • $7 Canada

KILLERS



Limited

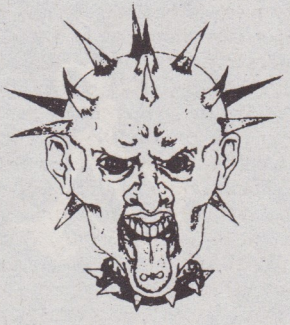
PICTURE 7"
Coming Soon

For more HATER OF GOD releases, see the BLACK MATTER ad in this issue
. **Wholesale rates available.** Rest of the world, get in touch for pricing.
Payment: Send cash or money order made to John F. Moran. **info@haterofgod.com**

HATER OF GOD

P.O. BOX 666 TROY, N.Y. 12181 WWW.HATEROFGOD.COM

PUNK

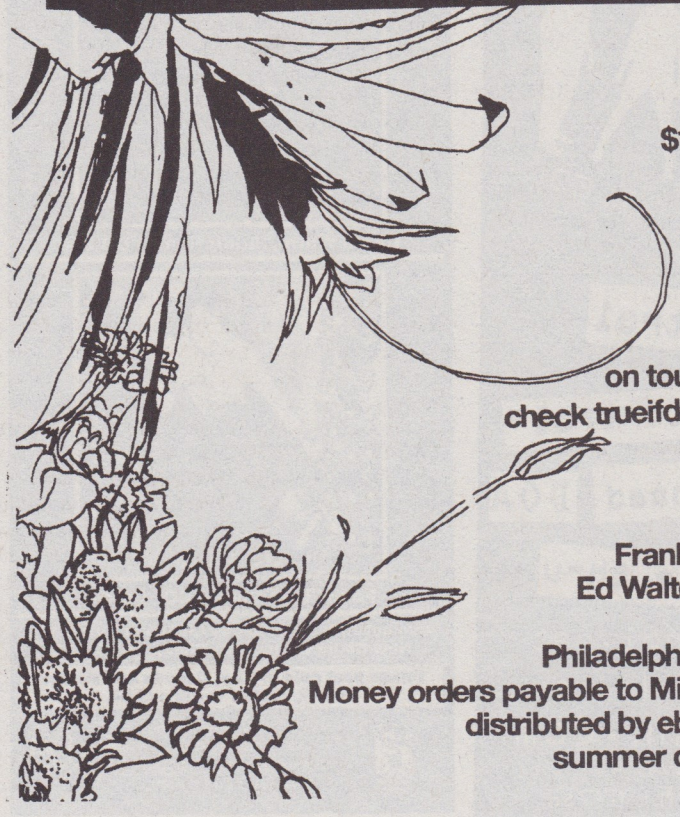


BASTARD

DIY PUNK & HARDCORE
2421 W. JEFFERSON ST. / PHX, AZ.
85009 / USA / (602) 330 - 7161
LABEL/ DISTRO / SCREEN PRINTING

LOOKING FOR PUNK & HARDCORE BANDS FOR A CD COMP.
SEND DEMOS, OR CONTACT ME

TRUE IF DESTROYED



CD/LP
$9 ppd (usa)
$10 ppd (canada)
$11 ppd (world)

on tour late summer...
check trueifdestroyed.com
for dates.

www.edwaltersrecords.org • www.franklin-records.com

Franklin Records
Ed Walters Records
11 S 43rd st.
Philadelphia, PA 19104
Money orders payable to Michael Dailey
distributed by ebullition.com
summer of positivity!!!

COLUMNS

Well it's my first go at writing an MRR column and already my computer has deleted my drafts twice. Things are starting off well. I might as well take this opportunity to say a bit about myself. My name is Elliott and this column is meant to be the new version of the "heavy" music scene report, previously quarterbacked by Rob Coons and Max Ward before him. Besides a half-baked book review that I'm not sure was ever printed, my primary contributions to the magazine thus far have consisted of: picking up the mail on Fridays, taking stuff from the free bin, bugging Mike Thorn to let me write about NASUM, and reviewing the metal records that no one else wants. I've been writing the grind reviews for *Maximum* for almost two years now minus a year there where I didn't write a damn thing (more on that in a second). Rob Coons initially asked me to start reviewing as he and Willie Nelson decided they'd listened to all the UNHOLY GRAVE and AGATHOCLES 7"s they ever needed to for the rest of their natural born lives. This, now, would be my great honor. Things were great, everyone was happy—I bought cupcakes and Fresca and contemplated the merits of BATHTUB SHITTER'S coprophilic interpretation of existence.

Then I took off and traveled around the world for a year—through New Zealand, Southeast Asia, China, Tibet, Nepal and India, leaving the grind records for the regular shitworkers once again. I mention this, one, because it was a pretty cool experience that I'll probably make reference to repeatedly in the future of this column, and two, as explanation and excuse for presently being well out of touch with the current scene. I have no idea when several of the records mentioned below were initially released, so forgive me if I bring up bands that everyone else has finished denouncing or praising months ago. I just discovered Strongbad and the GI Joe Public Service Announcements too, so it's gonna take some time to get caught up.

So with that caveat, let's get to the records. My three favorite records acquired upon my return: NASUM's *Helvete* (Relapse), the seven SAYYADINA tracks on the Relapse *Swedish Assault* compilation, and the ungodly heaviness of PELICAN's *Australasia* (Hydra Head). First up, NASUM—in my opinion, the single best band in grindcore worldwide right now. They're approaching veteran status in the scene now and they've made innovative progressions with each new release. The latest, *Helvete* (I know it's almost a year old by now, but I'm guessing this is the first it's been mentioned in these pages), has it all—all of the unrelenting speed from their previous releases, but mixed with more varied mood and tempo changes. The track "The Final Sleep" is perhaps my favorite song on here, for being just as menacing at a quarter the speed. A true grind masterpiece.

Relapse's *Swedish Assault* compilation, yet another entry in their sometimes good, sometimes forgettable series of international grind comps, features tracks from GADGET, BIRDFLESH, DISFEAR, GENOCIDE S.S., and ASSEL, all of whom are good, but the standout here is SAYYADINA, sure to be heir to the Swedish grind throne should NASUM ever abdicate. These guys are all about speed—pushing boundaries of human endurance behind the drum kit. Their tracks alone make this one of the best grind releases of, um…last year.

And then there's PELICAN, grand champions of the "Pick a shitty band name" competition, and just about as unrivalled in the stoner/doom metal ranks. I know most of you like raw production on your punk records, but even the most ardent DIY pundit would swoon at the sheer gravity of this recording. Huge bass-heavy guitar dominates on the majority of these long all-instrumental songs, but the band also relents enough to allow for an impressive array of dynamics and melody interwoven with the monstrous heaviness. And I haven't even listened to it stoned yet. Yet.

I returned home to, as usual, a couple of absolute shite demos sitting in my pile of mail, the names of whom I'll omit here for everyone's sake—but also, unexpectedly, a couple of really excellent groups as well. First off, and topping the list, is the absolutely devastating grind from Singapore's EYESORE. This stuff is brutal! Just two songs on their CDR, but they're both keepers—raw production, solid blasts, great high/low vocal trade-offs and the occasional well-placed breakdown that had me thinking of FLESH PARADE. Try getting in touch with them at eyesore@operamail.com and let me know if you hear anything more from them.

The other welcome surprise last month was Spain's OVERPOWERING and their CD *Cementerio do Esperanzas* on La Idea (www.sindios.net). 19 tracks delivered in as many minutes of drum-machine-powered hardcore/grind, including a well-chosen 16 cover. The drum machine makes it hard not to compare them to the likes of ENEMY SOIL, but these guys are pretty crushing in their own right—the vocals in particular sound convincingly pissed. I'd love to hear 'em with a drummer who could play these songs live.

Also in the mail last month, the Polish grind-crushing juggernaut that is ANTIGAMA sent me their new full-length CD, *Discomfort*, out on Extremist Records (www.extremistrecordscom). While still a relatively new band to the scene, it's really about time people started paying attention to this great band. Perhaps tied with GRIDE from my humble pulpit for "best band from Eastern Europe," these guys are the kind of band that you assume will eventually show up on Relapse—they've got the technical chops, the speed, and they seem to just be getting weirder with every release—this one has a dizzying array of discordant angular riffing, left-field tempo changes, and the blessed full-on blasts.

Just heard the latest un-mastered recordings from the West Bay's own KALMEX & THE RIFF MERCHANTS (members of PLUTOCRACY, AGENTS OF SATAN, NO LESS), and I'll just say it's completely whacked-out spaceship-crash-landing metal insanity. They've incorporated some acid-tripping prog-y elements to their battalion of riffs, and it's just about some of the most original shit happening these days. By the time you stain your fingers on this issue, the RIFF MERCHANTS should have the new CD with them out on tour with FUNERAL SHOCK (whose new split 7" with U.S. OF SHIT is fuckin' dope too) across the western half of the country throughout September. Don't miss either of these great Bay Area bands live. And speaking of AGENTS OF SATAN, I hope you've all already picked up their discography CD, *The Old Testament* (Intolerant Messiah Records, intolerantmessiah.com), which documents every piece of equipment these noisy misanthropes ever destroyed in a studio and even includes tracks from their predecessor—the legendary RADIOACTIVE LUNCH.

I'm already getting the feeling I'm going to be using the phrase "the *best* thing I've heard this month is…" a lot. In the same listening session, Frank from the RIFF MERCHANTS also played me one of the best grind 7"s I've heard in recent years—the mighty NOISEAR's split with REGURGITATE. I didn't even get a chance to hear the REGURGITATE side, but holy fucking Christ, the NOISEAR stuff is intense. Frank and I stood in front of the speakers with heads bowed, both in reverence and complete steam-rolled submission. The drumming on this is simply unreal, the production is impossibly heavy, the riffs are pure auditory aggression, and the overall effect is one of august mastery of the grind art form.

There're also two bands I've reviewed in recent months that are worthy of second mentions—BLACK MARKET FETUS and WHO'S MY SAVIOUR. Both of these bands' records have remained in my stereo since getting them two months ago, and that's usually rare. BLACK MARKET FETUS's *Midwest Metal Meltdown* on Six Weeks has kept me smiling with their killer mix of old school metal riffs and crossover thrash tempos. Above and beyond the wise stylistic choices, they just write

catchy and memorable songs, thanks in no small part to their lyrics, which alternate between the humorous ("Brothers of Brutality") and the politically astute ("Sit Back and Wait"). Definitely a keeper. WHO'S MY SAVIOUR, meanwhile, are more in a straightforward speedy grind vein, though they do plenty to keep their songs anywhere near conventional. The drumming on this, their split LP with the grossly inferior IDIOT SAVANT (on W.I.F.A.G.E.N.A. Records, wifagena@freenet.de) is full-on blasting battery, while the guitars produce some truly unique minor key melodic riffing amongst the brutality. Original and compelling stuff, this.

I'm going to wrap up with something of a more somber note here. The last show I show just before leaving town for a year was a band called THE WHIP, a raging three-piece consisting of Joe Preston from the THRONES/MELVINS and Scott and Jared from KARP. They destroyed the tiny Curve Bar, a crappy dive near the ballpark here in San Francisco, and seven days later I was on a plane to Auckland. I was completely shocked to learn then, a few months later, while checking email in a sweltering Bangkok internet café, that their drummer Scott Jernigan had just been killed in a boating accident in Seattle. In the week between seeing their show and taking off, I managed to listen to their 7", (to my knowledge, their only release) enough times to have the riff of Side A, "Freelance Liaison" stuck in my head for the entire duration of my travels. And upon my return, it was the very first record I put on after digging my turntable out of storage. I have no idea if his death was mentioned much in these pages at the time, but since this is the first occasion for me to write about what was noteworthy during the last year and a half of being away from it all, I think a little extra remembrance can't hurt. Not that I can offer much insight into Scott as a person—I never met him personally- but his music at least, both in KARP and THE WHIP was a big thing for me, and I hope everyone remembers at least his great artistic accomplishments.

That's about it for this month, I think. All bands and labels of the more metallic, heavy, or grind persuasion can send anything for review to: 701 Broderick St., San Francisco, CA 94117, and all y'all can email me at cromlaughs@hotmail.com or write a real letter, god forbid. Next month we're having the Three Days of Darkness Fest (www.threedaysofdarkness.com) here in San Francisco, and I'll most likely have something to say about that.

"And the dragon comes in the NIIIII-IGGGGGGGHHHHTTTTTTT!!!!!!!!!!!" —Strongbad

"We're desperate. Get used to it." —X

August. That weird blustery end of summer, the dregs of a summer's worth of pollution caught in the air and staring me in the face, choking my breath, fusing with the weather to make the days into claustrophobic, guilt-ridden, wasted pockets of time. Everything's too hot to eat but you do it anyway, you wander the streets in a spaghetti-strapped tank top chain-smoking and wishing for a break in the heat, a break in your shift, just some cessation of the wet-hot air. Too many shows that make you think you're gonna pass out into the arms of someone you always hated, so many bodies with different agendas beating into each other in some dimly lit unventilated basement, but the music and the dancing are beautiful, enough to keep you there, and you are all there together, there is no way to forget that because of all the bodies, how they fit together, so well, against their will.

That's August as I will always remember it, but that's not August right now in San Francisco. At first I was traveling, and I came home and it was hot and there were shows and costumes on the streets at night and ripped fishnets that smelled like summer feet. Too much whiskey and too-brutal hangovers. When I looked in the mirror in the mornings the eyeliner was always still on, even from a few days before. But now I'm home, working. And half of my housemates have left on tour, the other two of us have been locked late nights in our bedrooms watching movies, or having adventures that we don't have time to tell each other about. I've been working a film festival that has unfortunately been riddled with technical problems. I've spent days idle, waiting for the bomb to drop, and it has; I have to find a new copy of the film somewhere on the other side of the world; then there have been early mornings on the phone with Jerusalem and Toronto. It has been a summer that started off like summer and has since been devoid of any pattern of time. It has been foggy and it feels like fall here; it is deserted, everyone is busy, there are no bands in town.

Our bodies are created with an acute sense of cycles. You can defy them, you can constantly insist on finding a new way to do everything—as has always been my inclination—but that doesn't always achieve what you want it to. You can write all night and sleep all day, you can refuse to consume anything but coffee until ten o'clock pm, then eat an entire pizza with drunken satisfaction, you can, in general, make a life out of an unfocused, blissful resistance to doing things the way you've been taught. This can result in wonderful things: the creation of great art, of revolutionary ways of seeing the world, new foods, new housing structures, new ways of viewing power in a society. Far be it from me to critique rebellion. I haven't made a career out of anything else. It's really the only thing I've ever worked hard at throughout my life: walking out on people who treat me like shit, shaving my head in '91, my freshman year of high school in Arizona, wearing smelly clothes to work; I have continued, as if by rote. But you get older, and you realize that resistance for the sake of resistance can be self-defeating: you begin to see how your actions are reactionary, and thus intimately linked to the status quo. If we just show up to protest every time The Man does something that threatens us, then, yes, he is controlling our actions, he is writing the script, and we are not in command of our lives because we are not initiating any action.

That dynamic, between action on the part of The Enemy and reaction on the part of me and my friends, was one of my (at the time unconscious) motivations in moving here. I wanted to live in a place where my sense of self-worth, my defiance, my joys were not constantly a disobedient reaction to being threatened by a society that was trying to alter me into someone else. Maybe that move was an act of weakness, maybe it was one of privilege; it was certainly one of naiveté. But if was also an act of hope, of a desire to live in a world where I could exist as an individual who was trying to make a life from scratch, and not just a life that was in contrast to the life that was prescribed to me. To understand how I could fit into the world with all of my inconsistencies and contradictions, and not have to hate myself. Where I was free to make choices that might be more conventional if that made me happier, and I could still be surrounded with folks who were making radically different choices than I was. Because that was what made them feel right, not because it was the opposite of what they'd been told to do.

My dad always told me to choose my battles. There were nights when I would get hysterical because he wouldn't let me use his car to drive through a hailstorm; I felt my nerves electric against my skinny sixteen-year-old arms and I would feel pillows pressed down on my face and I would walk rabid through the night *because I had to get the fuck out of the house*. Not for any real reason other than that I was sixteen. I was on psych drugs and I took other stuff and screamed at the pollution cuz I resented someone altering my chemical construction so much that I had to alter it even more myself. It took until about two years ago for those words to mean anything to me, for me to see any value in letting things go, not getting mad at people just cuz I could, but getting upset only when I was genuinely hurt, when there was a reason, and their actions had something to do with it. To not fight every single adversary that caused me irritation because it drains so much energy that could be used for the real arguments, the real resistance, the battles that I believe in throughout my body. It made me understand why some of the fiercest punx I know have blond hair and wear brown and blue. It allows you to be stealthy. This is not at all about "working within the system to change it," something we all know yields at best mixed results. Anyhow, it is not the way of our community. What I am talking about is picking which way you want to go so that you can really change something in particular, or to focus enough on what you really care about so that you can make a really interesting piece of art. We don't need to get shitfaced every night to prove we hate corporate America. We don't need to go along categorically with everything the leftist community tells us to believe. Punk rock is about making your own decisions, evaluating things for yourself; it is not about reinventing the wheel.

A Few New Films I'd Recommend Renting If You Get The Chance

• *In the Cut*, a brilliant, pleasurable, flawed but excellent postmodern thriller about the intersection between desire and fear. From Jane Campion, who made *Sweetie* and *The Piano*.

• *Madam Sata*, an amazing Brazilian film about this criminal drag queen in the 30s.

• *Songs from the Second Floor*, an absurdist Swedish film about the longest traffic jam in the world from the perspective of a man whose son "wrote poetry until he went mad." Actually much more accessible than it sounds and really funny.

• *The Magdeline Sisters*, a film about Irish girls who we're viewed as sexually rebellious, either cuz they got pregnant out of wedlock or cuz they were raped, who were forcibly sent to a convent to do laundry for mean nuns. This film was based on real laundries, the last of which didn't get shut down until 1996.

Keeping rocking, keeping reading, and eat yr. vegetables.

Talkin' Shit A.K.A "Ja Skabe En Pølse"

This month I would like to do something a little different. Enough with the silliness, enough with the intellectual high brow comedy that usually ends in someone being called a "lummox" and posts a little sad face on the internet illustrating their depression. Yes, all the muckraking comedy you've come to love me for must end now. Actually, you probably don't love me, nor do you even know me for any of that stuff (save for making people sad). Furthermore, enough as well with the endless jibber-jabber spewing forth from my fetid maw! I want to be serious for a brief moment, and in that brief moment I want to dedicate this column to an issue that has been far too long ignored by far too many people, particularly you.

I was checking out some stats (statistics for those mathematically challenged) from the census the other day and I noticed that the number one place to read MRR is the bathroom. Thus, I found it fitting that I would divulge one of my most fecal secrets to my many tens of readers out there in Punkland (eight of whom have already stopped reading MRR because of Negative Tom's not-so-nice record reviews). It's also interesting that a friend of mine recently mentioned that he has wiped his ass with this magazine on more than a few occasions. I gave him an odd look, the kind of look you give your family when they walk in while you're touching your bathing suit area, and told him I've never done such a thing. "Only socks and coffee filters," I told him.

So in conclusion, feces (or "shit" as it is colloquially referred to) has been part of the MRR tradition for many years, perhaps millions. No doubt Cro-Magnon man was sitting around reading MRR and shitting simultaneously during his Age of Quarrel. Vikings, as they were sailing around the world unshaven and wearing all manner of soiled furs, were wiping their Norse arses with this prestigious rag. Praise Odin! But now that we have successfully segued into Scandinavia, I would like to get a bit more specific.

I recently had a chance to study in Copenhagen, Denmark. That's what I told my family and academic advisors. No, I did not go there to get fancy book learnings. I went there to buy records and thoroughly lose my mind. If you think I've always been like this, you are wrong—dead wrong. I used to be like you. One could often find me whittling my days away as one does a piece of wood, often whittling pieces of wood. But I am now what stands before you (in column form)—a sickly chimp in dire need of medical attention, slightly reminiscent of one of the many zit-addled miscreants featured in early issues of Nintendo Power (because, you know, early shit from Japan is fuckin' awesome and shit). Keep in mind, though, that I am a product of society, a society to which you contribute. Therefore, you created me. I bet you feel so ashamed to have created such a beast, who hyphenates at random and cannot control what comes out of his butt. Let me explain...

It seems like only yesterday I parachuted into the wilds of Copenhagen, ready to take on the punk scene, thinking I was infiltrating a land of glowing wonderment and mystery. Little did I know that it would soon have me in its shiatsu death-grip, have me duct-taped and bound in the back of its trunk, and speeding down a highway directly into the bowels of madness. And who is driving this marauding, international insanity rickshaw? Sausages.

The curtains were closing over the Copenhagen sky and I heard that Discarga were playing at the city's most well known venue, Ungdomshuset. So I set out early in the day to see the town, which mostly involved watching Japanese businessmen fondle the statue of the Little Mermaid, and consuming many fine sausages (or "pølse" as they are known in K-town). You can pick these pølse up at one of the many million pølse carts adorning the city streets, and are usually the cheapest thing to eat downtown, unless you decide to take a bite out of a pigeon or a Lyndon LaRouche supporter outside the Round Tower. Little did I know, though, that I was planting the seeds to my own rectal destruction.

The day was hurtling itself towards dusk and I thought it was time to find this fabled Ungdomshuset—this "danske" Shangri-La, if you will. I really don't know what I was thinking at the time; perhaps the nerve synapses in my brain were being blocked by the dozen or so pølse I had devoured that afternoon. Regardless, I didn't really know where Ungdomshuset was or how to get there. I just set out walking thinking Hans Christian Andersen, King Diamond, or perhaps the good Queen herself could direct me to the show. None of these assholes could assist me on my journey, which is why I denounce all three. Apparently King Diamond lives in Texas now and hangs out in bars all the live-long-goddamn-day. What a goddamn poser. Certainly there will be no presents for him this year.

Anyway, after my stomach was through transforming the many liquids I drank into a semi-liquid called "chime," pushed this substance through the treacherous paths of my small intestine, and absorbed all the special nutrients essential for raging, the waste particles demanded to be free; I needed to make peepee really, really badly.

I didn't feel high-class enough to use one of the luxurious pay toilets situated around the city—plus, as an American, I abhor the idea of having to spend my hard earned space-bucks simply to urinate. That's why they call it "Land of the Free," dammit! So I decided on the next best thing—a McDonalds. Let me tell you, nothing gives me more of an adrenaline rush than CrimethInc'ing the bathroom of a murderous multinational corporation.

I won't get into the nitty-gritty details of the process of urination; we've all been there. And we all know that once in a while one might feel the need to "pass gas" (as it is so often ignobly referred to). But this particular gas passing did not feel right; it felt downright *evil*. And as we all know, evil never dies. So I knew something was there. I looked around the restroom in panic, but there was only one of those fancy Euro-Urine-Troughs. I stood there very concerned for the men of Denmark. "Either these people have no place to shit," I thought, "or they are hideous Nordic Aliens whose bodies violate the laws of physics and use energy at 100% efficiency, producing no waste products!" This last thought was too horrible to ruminate on. Besides, I had something warm and moist ruminating in my pantaloons. I had to act with deadly precision.

So I calmly walked out of the bathroom, pretending that I did *not* have shit in my pants, and violated one of the many fundamental laws of humanity; I walked into the women's bathroom. I tried to open one of the stalls, but these foreign toilets demanded an offering, an oblation of my precious Kroner! So I fumbled a two-kroner piece out of my pocket and paid the wretched toll.

Once inside the stall, I began my inspection. I was scared at first. Would this be like Pandora's Box? Would I unleash an unspeakable evil into the world? Could I live with that guilt? Those questions were soon quieted by the resounding voice in the back of my head that reminded me that I had only brought five pairs of underwear to Europe for four months. This was either life or death.

Now it wasn't exactly shit, but since it presumably came out of my butt, the English language does not allow me to assign it any other term. I have yet to discover the Secret of the Ooze, but I imagine that the main ingredient is *sausage*. All I know is that it was translucent and did not feel pleasant coating the back of my leg.

But I had no time to play chemist. I still wanted to see Discarga. But before I could pull up my pants, a gaggle of Danish ladies entered the bathroom and I was trapped. In my haste I had forgotten to lock the door of my stall and one attempted to force her way into

my...um...poopy prison. I quickly kicked the door and held it shut with my foot, but she fought hard. She *really* wanted this toilet, but I was not about to let my shameful secret be known. I locked the door, and luckily the Europeans know how to give a guy cleaning out his pants in the women's bathroom some privacy by building stalls that extend all the way to the ceiling and floor.

I waited for about 20 minutes for them to leave and make sure the coast was clear. I calmly walked out of the bathroom as if I had *not* spent the last half hour cleaning sort-of-poop out of my pants and grappling with Danish women. I was not about to be defeated that easily, though. So once again I set out to find Ungdomshuset, even though I still had no clue where I was going.

I never did get to see Discarga. I eventually wandered into Christiania, Copenhagen's own sovereign nation. The citizens of Christiania believe in the inherent right of all human beings to be able to get really high without being hassled by "the man" (or "menneskene" as my little Danish vocabulary book tells me). They also believe in their right to sell a lot of tie-dyed clothing with the visage of Bob Marley smokin' a big fat blunt emblazoned on the front. Regardless, whenever I asked anyone about the show, they shrugged their shoulders and told me they couldn't help me because they were "very high."

It was about 9 pm by this point, and thinking that the show was close to over, I decided to indulge my sweet tooth to console myself (later I would learn that shows here don't start until about eleven or twelve and often go on until about three or four in the morning). I walked into a candy shop and bought about six dollars worth of gummy snacks. I talked to the shop owner, who claimed he was a refugee from Iraq. He might have been trying to sell me more candy, or perhaps telling me what he thought he wanted me to hear, but he told me he was thankful the American soldiers were in Iraq. As a person who recently had a run-in with Weapons of Ass Destruction, I didn't feel like I was in a position to argue international politics. Plus he tried to sell me some shampoo that apparently induced hair growth. I didn't need someone poking fun at my hair loss problems right then, so I left him to his candy empire, and me wondering what kind of candy store sells shampoo.

I've been having these conversations with my friend Andy lately about whether the punk scene is better now than it was, say, ten years ago. He is a cynic and I'm an optimist. I love the punks and I love punk rock, and I'm always carrying on about my enthusiasm for such. Andy, on the other hand, isn't so sure, and is constantly amazed by my enthusiasm, especially for being "so old." And I guess it is true that a lot of punks, as they get older, get less enthusiastic and turn bitter and jaded. I, on the other hand, just keep up my hopefulness and wear my excitement on my sleeve.

I remember when I was 20 and my best friend was 27, he felt let down by the scene as a whole and was having a bit of a breakdown. He was bitter and pissed, and somewhat jealous of me because I was still young, idealistic, and wrapped up in my punk rock world. I remember him saying, "One day you'll understand." And sure, I think I have had those times when I have understood what he felt, but only in an empathetic way. Of course there are various challenges as one gets older and clings to a youth culture, but that is one of the things I think has improved in the punk scene in the past ten years. There are more and more people growing older and staying punk. Whereas years ago it seemed that some realities in life would pull some of us further from punk—whether they be family, children, jobs, careers, feeling like nothing has changed and everything has been done, or just the inability to relate to the kids. In the early 90s, MRR did a "Punks Over 30" issue. Nowadays that wouldn't even be possible to contain in one issue, because there are so many over-30 punks. Punks over 50, maybe, and that would be cool.

Punks these days are staying punk, and finding a place for themselves to eke out a living that somehow meshes with their ideologies and allows them to survive without compromise. We have formed a foundation for punk parents. We have found ways to start our own businesses. We have an international community, infrastructure, and foundation, and in many ways, it is self-sustaining. Not completely, and mostly because part of the ethics is that most of us don't feel quite right about trying to "live off of punk" or make any money at anything we do. But many have found a way to balance these things, and do it right and well, and soundly. Sure "punk" has become more popular within the mainstream world. I can now say, "I do a punk fanzine," or "I listen to punk music," and most people will have at least an idea of what that means, whereas years ago I used to be more apt to say, "I publish an underground music newspaper." But it's not the popularity of punk that I like or don't like about our current times. Like all fads and trends, it will come and go to a degree, and when the next big thing comes, those of us who really live and breathe punk will likely still be doing whatever we were doing before. The punk scene has always had these ebbs and flows of getting popular, then going more underground, and round again. But what happens over the years is that we learn a few things, and hopefully improve on some things too.

We learn how to put out our own records and CDs, we learn how to publish our own zines and magazines, we learn how to record our own music, we learn how to set up show, we learn how to go on tour. And hopefully we learn how to do it right, affordably, fairly, and in a way which makes us proud. To a degree, with the ebb and flow there is a lot of redundant relearning that goes on because for some reason, the younger generation often doesn't want to learn from those who have gone before them but instead have to forge their own way. I think that is part of the self-empowerment of doing it yourself. But at the same time, it is frustrating to watch the wheels spin while no new ground gets covered. Sometimes people give up and move on, or simply turn jaded, bitter, and cynical. If we all were to work together more on some of these things, we could perhaps move forward even more effectively.

What I see now is that many of those things that were new ideas years ago have been implemented into the consciousness of punk today. In 1989 in NYC, when ABC NO RIO started doing all-ages, volunteer-run collective shows, with a platform of no racist, sexist, or homophobic bands, and no bouncers, these were very new concepts, some of which were even quite radical. These days I feel like these are givens. Granted, the punk scene is so huge, with so many different divisions and cliques, that within different factions different ideologies are embraced. But in general, if we're talking about the DIY hardcore punk scene, I think these are fairly understood ideas.

We have spent countless years arguing and discussing gender issues and equality, gender identity and sexual preference, and we have tackled the difficult issues surrounding sexual assault, abuse, and rape within the scene. Granted, we have not solved all these problems, but these are topics that are open and talked about now, where as years ago they really were not. We have done so many zines focusing on women in punk, and while we still ask why there are not more women involved, when I look around I see more women at shows, in bands, doing zines, and being active in their scenes than ever before. I can remember when Amy from Nausea was one of the only women I actually knew in my city who sang in a political punk band, and clearly now there are lots more visible women in punk. That doesn't mean the subject is solved and closed—all of these issues are things we must continually talk about and work at. Which is why we are not always "preaching to the converted" at punk shows and in punk zines. Sure, we have our issues and topics that we seem to continually get stuck on working through, but we also have to recognize that the punk scene is a constantly evolving and revolving door of involvement. And while I see more people sticking around, I also know that new people show up every day to shows and events, and that the band who talks between their songs about what they believe in can change one person's outlook. Likewise, the person who reaches out with inclusion to new kids, and even some introductory basics that many of us may take for granted, can make a big difference. I've been there—you probably have too. And that is why we keep at it and don't give up.

Perhaps one of the reasons the edge of political punk seems to be been dulled, as I've heard some say, is because so many people do feel like it's been all said before. Many people have become politicized within the punk scene, which inevitably spawns more politicized punk. Many then take their political activism beyond the confines of the punk

scene, and many activists end up moving away from punk altogether. If you look at things from a wider perspective, I think that the politics have become integrated with the DIY ideologies of punk, and so much of what I think of as the general foundation of beliefs within the punk subculture has become accepted and for the most part understood.

As far as creating music, self-promotion, self-publishing, and touring, well there is no comparison to back in the day. We have come so far in what we have learned about doing all of these things on our own terms, and whether it gets too business-minded for some, there is no denying that there is an infrastructure set up for networking on all levels, for setting up tours and traveling within a punk circuit that you can depend on a certain level of understanding. Like with everything though, it's not perfect. With so many bands touring, sometimes there are too many shows. And sometimes it seems that it is so easy to do a show, that people take it on in a lazy and slack fashion, and don't even do a good job of it. In my opinion, if you set up a show, you double confirm everything, give directions and times to all involved, have the bases covered for a PA, and people who will be working the show (whether a DIY space or club), know what the costs are, make flyers and be excited about your show and get people to come, feed your bands and give them a place to sleep when possible, and split any money between the bands in a fair way. To me these are things that go without saying, but I know from loads of show experience on all ends that many people have many different ideas about how shows should work and how money should be divided up, and these things are vastly different from smaller bands to larger bands from the DIY spectrum to the bigger bands who are operating with guarantees, booking agents, contracts, but that are still considered punk. And that is a whole other discussion to get into that I am not going to touch right now.

I guess my point is that I think things are rad and I love the fuck out of the punk scene. Nothing is perfect and everything needs constant work. We have to continue to question and challenge things, and while I stand strong in my belief that we can all learn from those who have experience in doing things, that doesn't ever mean to accept their ideas without question or without adding your own touch, improvements, and changes. But we don't always have to spin our wheels to get our own footing, because we can learn quite a lot if we just ask around. Inform yourself and then forge your own road. So are things more DIY now than then? Are they more PC, more anti-PC, more tolerant, more positive, more accommodating, more approachable? Watered down and meaningless, or life affirming and sustaining? I always see things in shades of grey. I don't think there are absolutes of black and white in most situations. We could say things are better now, or that some things were better then, but so much depends on the situation, circumstance, time, place, and experience. In so many ways, nothing has changed at all. We still have a $5 standard for punk show door prices, even though just about everything else our lives costs two to four times more than it did ten or twenty years ago. Perhaps we are comparing the newness of a time with the experience that comes with time passing. When something is new we remember it with great importance. Perhaps one of the biggest problems we face is apathy, because things have gotten so easy, and we take so much for granted these days, and many people have a tendency to forget how things felt once upon a time. Cynical and negative attitudes that make people want to talk shit and tear things down are counterproductive towards building bridges and making things happen. But then again, is that something that has changed, or has that always been a problem?

As Andy turned 23, I said to him, "I wish I was 23 again," but it's only because 1994 was a damn good year. I remember it fondly. I was living in NYC, in the throng of the punk world; I saw so many great bands and felt like everything was possible. And now, as I turn 33, things are different. I still see amazing bands all the time, I'm still in the clutches of the punk world that I so love, and I still feel like everything is possible. So I think I'm going pretty good. I think we're doing pretty good. I will be yelling at the top of my lungs again soon about how much I love the punks, while Andy shakes his head in bewilderment at how I can be so damn excited. But I hope that in another ten years I can be doing the same thing with just as much excitement, and look back fondly on 2004 as a damn good year. And hopefully MRR will then be able to do a special feature on punks over 60 who are still punk as fuck, and maybe even punk grandparents ta boot, and that will be beautiful.

A haunted young man whose face bears too many lines for his years, jetlagged and limping from a wound sustained in the defense of his country half a world away, emerges from a jet way at San Francisco International Airport. A woman about the same age awaits in the terminal. A peace-sign necklace hanging above a loose floral-print dress billowing about her unshaven legs, the hippie chick scornfully scans his uniform, spits in his face and screams: "Baby killer!" The veteran scans the crowd for support, but sees only contempt in the faces of passersby.

It's a powerful, tragic cliché of the Vietnam era, dramatized in the "Rambo" movies, and a cautionary tale for today's antiwar left. But according to Holy Cross College professor Jerry Lembcke, a Vietnam vet and author of "The Spitting Image: Myth, Memory, and the Legacy of Vietnam," it never happened.

"If you go back and look at the historical record, like I did—newspaper accounts, police records, and also just things historians have written," says Lembcke, "you don't find any record or any evidence that these things happened—or even that they were being claimed as happening—in the late '60s and early '70s." There isn't even one letter written by a soldier at the time referencing such an incident.

Nevertheless, the myth lives. Opponents of the U.S. war against Iraq worry that the public may look at them as ideological heirs to those who supposedly used demoralized vets as spittoons. Oppose the war, they say, but support the troops!

Michael Moore's documentary film "Fahrenheit 9/11" reflects the left's internal contradiction about the military. First we see U.S. forces indiscriminately bombing Iraqi civilians, torturing and sexually harassing prisoners and terrorizing women and children in their homes. But the film's longest segment focuses on deaths and injuries suffered by those who, in Moore's words, "defend our freedom." Well, which is it? Are they torturers or footsoldiers of democracy?

"When Bush launched an illegal war," a European reader wrote to *Time* magazine after the Abu Ghraib scandal broke, "he created an atmosphere that led some Americans to believe that anything goes. Please, America, don't blame the soldiers. Blame Bush, and hold him responsible in November."

Of course Bush bears most of the blame for the Iraq war. But what if, to recall a classic poster of the '60s, they gave a war and nobody came? (Or, for that matter, what if those who went refused orders to torture and terrorize the locals?) Every man and woman serving in the armed forces enlisted voluntarily. If there hadn't been either 135,000 people willing to sign their lives away, or an unpopular draft, Bush would/could not have gone to war against Iraq. Antiwar activists ought to spread that message.

There was a time when service in U.S. military was honorable and professionally rewarding. But because of politicians who use the military to pump up corporate profits instead of defending us, that was a long time ago. Americans with personal integrity should boycott the volunteer military and discourage everyone they care about to do the same. "They come from parts of the country where jobs are hard to find," an acquaintance condescendingly excuses the enlistees. Whatever happened to personal responsibility? I'd rather sleep under a bridge, eating trash out of a Dumpster, than murder human beings for Halliburton.

Not only is working as a hired gun for the U.S. government bad for your soul, it's a bad deal financially. Starting pay in the U.S. armed forces runs about $12,000 per year, about the same as working at McDonald's. The much-vaunted tuition benefit is a joke: at a time when college costs an average of $20,000 per year, a two-year active-duty stint in the army gets you a maximum $7,500. And if some insurgent draws a bead on you, you'll be treated in shabby, overcrowded Veterans Administration hospitals until you end up on the street, out of work and out of luck.

Until military service becomes less of a scam, no one should sign up. Those who have should not reenlist.

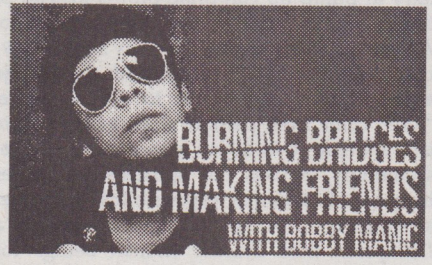
Who will defend the United States if attri-

tion shrinks the volunteer armed forces? If we're attacked by a foreign power, as we last were in 1941 at Pearl Harbor, Americans will line up to volunteer. World War II, won six decades ago by a storied generation of draftees and volunteers, was fought to defend American freedom. But we haven't fought an honorable war since.

MAILING ADDRESS: Ted Rall, PO Box 1134, New York NY 10027. E-mail is: chet@rall.com. Website: www.rall.com

NEW BOOK: WAKE UP, YOU'RE LIBERAL!: HOW WE CAN TAKE AMERICA BACK FROM THE RIGHT (Soft Skull Press, 336 pp., price $14.95), is out now, available everywhere. It includes advice to the broad spectrum of the American left from anarchists and socialists to mainline Democrats on everything from personal attitudes to TV campaign ads and choosing candidates, as well as proposes a new kind of Democratic Party based on a platform that I believe would be unbeatable. Based on three years of research and a lifetime of thought, this is my political magnum opus. You can order it directly through Soft Skull (softskull.com) or Amazon, or ask your bookstore to order it. If you want an autographed copy send $19 (includes Priority Mail within the United States) to Ted Rall, PO Box 1134, New York NY 10027 and be sure to say how you want me to sign it.

NEW BOOK 2: GENERALISSIMO EL BUSHO: ESSAYS AND CARTOONS ON THE BUSH YEARS (NBM Publishing, 208 pp., $19.95 hardback/$15.95 paperback) is also out. It collects the best of my writing and cartoons since Generalissimo El Busho seized power in a judicial coup d'état in 2000. You can order it from any bookstore or get it signed directly from me. For a signed copy send $24 for the hardback (includes shipping in the U.S.) or $20 for the paperback.



Jesus Christ, kids, I'm sorry, but I needed a break after all the Regan-tastic fun we had issue before last. With all that political yabber-jabber I was so bored to death that I ended up sleeping through last month's deadline. Call me a prick, but how many of us were even old enough for Reaganomics to affect us? I was in grade school when he was king, so it's not like I remember preparing my taxes between Reading Rainbow and milk 'n' cookies.

Unlike a lot of people, I tend to keep my politics to myself for the most part. And unlike a lot of people, I tend to keep it separate from my music. Sure, Bush is bad and free thinking is good, but I've been feeling so bombarded by left wing conspiracy theories and right wing bullshit that when I saw people on their way out from seeing *Fahrenheit 9-11*, I was reminding them to vote Bush and "double your pleasure, double your fun, let's give GW one more run!" just for a reaction.

I'm so tired of being force fed everyone's opinions and beliefs and propaganda that I feel the need to speak up from myself. Everyone in these pages seem to have an opinion on the matters at hand, and mostly it's a variation of the same opinion, but there's at least one staffer who doesn't think he's got it so bad. For such an "oppressed" person, I can still live a pretty fucking sweet life. The day I can no longer buy records, drink whiskey, and obsess over girls, then yeah, I'll be the first one to admit we're fucked. But I can make ends meet at a dead end job tossing pizzas, eat well, and have a gay ol' time. I can still bitch about the president, I can still hate cops, I can still say Janet Reno looks like a man, and I can still watch wrestling two nights a week. Anarchy? Yeah, like that'll ever catch on... Communism? Not as long as we want what the guy next door has and hate our lives. Johnny Ramone? Fuck him too; he was always the asshole in the band anyway. Sure the world, and this country especially, aren't utopian (obviously) but they never will be. Hate to break it to you, but there's never going to be world peace, there will always be poverty, consumerism will never end, and there's always going to be some asshole in charge (if not of the country, then take a look at the guy who signs your paycheck). That's reality. Deal with it. The only one who's oppressing anyone is the person who buys into it all. Bush or Kerry or their equivalents aren't going to turn anyone into right wing zombies, and zines, pamphlets, petitions, and rallies aren't going to get the assholes in power to stop doing fucked-up shit. The fact of the matter is some of us just aren't affected by any of it enough to let it ruin our lives. Give me songs about girls, Marlboro cigarettes, and junk food, and I'm fine. Stop blocking traffic with your protests—it only makes me late for work and pisses me off. Stop saying I need to be aware. Stop telling me how bad I've got it.

Damn. Now I'm all worked up. Anyway, enough with my personal grievances. I know you want to hear about music and I'd rather put my energy into that anyway. This month, all-new bands. These are all recent discoveries from good old demo tapes that I was lucky enough to receive, starting with one of my favorite bands from my Florida adventure, JUDY & THE RELAPSES. They remember when pop punk was good and they aim to remind you. The obvious comparisons are the DONNAS, but to be honest, there's just no comparing the two (Judy can actually sing). Think one part KIM WILDE and the PRIMITIVES and two parts RAMONES and good QUEERS. The male back-up vocals put it over anything else of the genre.

Y'know it's good when it's named after a VAPORS tune. The SPRING COLLECTION hails from some place called England. These British new waves decided BERLIN's "Metro" was the best song ever written and decided keys, guitar, and drums were all the needed. Where most bands fail miserably at this, they mange to pull it off. A minimalist SOUNDS? A RONDELLES with big production? You're goddamn right they are.

I can't stop listening to the NEW CLEAR DAYS (two VAPORS homages in one issue?) I was actually expecting more British new wave but these guys are from Canada and remind me of the POTSTAL SERVICE with more guitar and real drums. Very cute shoegazing/sensitive-boy-with-a-broken-heart stuff. Some songs drone on a bit at times, but the wittiness of most of the lyrics lets you know they don't take themselves too seriously and neither should you (an entire song about falling in love with a girl with FLOCK OF SEAGULLS hair and then falling out of love with her the next morning after she takes a shower and it's gone. Classic).

My old buddies READYVILLE reminded me about the demo they gave me almost a year ago. There guys have been wandering around the SF indie scene for some time and have been compared to everyone from the MOUNTAIN GOATS and BRIGHT EYES to the WEAKERTHANS and DANIEL JOHNSTON, The way I see them is like this: the most brilliant lyricist I have ever met, with an out-of-key TOM WAITS growl cursing girls with the accompaniment of an acoustic guitar, organ, and touches of harmonica, lead guitar and bass. For a two-piece that records on whatever they can find, they manage to put fourth more raw emotion and conviction than any loud emo band that needs to scream to get their point across. This ain't no dandy-boy DASHBOARD CONFESSIONAL bullshit, kids. This is what a broken heart, a drinking problem, and an autographed Paul Westerberg self-portrait gets you. When I need music to get drunk, cry, and hate my romantic situation to, this is the soundtrack. Perfectly imperfect.

Sometimes bands come along that make you remember why you got into punk rock in the first place. The FRANTIC ROMANTICS make you want to spike your hair, throw on a studded bracelet or two, and rip holes in your clothes. Not just another BRIEFS clone, these kids channel the ghosts of the SAINTS, SEX PISTOLS, and the PROBLEMATICS. These guys realize that with punk must come rock and that a little melody doesn't affect street cred.

On my recent trip to Atwater, CA (a town where I spent many summers as a kid), I ran into two punky kids in FYP and CRUMBS t-shirts at the Circle K. I struck up a conversation, and it turns out they're Bay Area refugees (thanks to their parents) and have been passing the time recording songs in their garage (which oddly enough is only around the corner from the house my parents used to live in). The brother/sister duo call themselves the HEAT (named after the Valley's harsh summertime temperature) and sound like TOYS THAT KILL with female back-ups. I really hope those two find some other musicians and take the HEAT out of the garage and kick the Valley in the nuts. A band worth looking out for.

Right now in my tape deck is the demo that would have made an incredible album. The HUMAN DOLLS mix the new wave with the punk rock and sound like GEN X with a

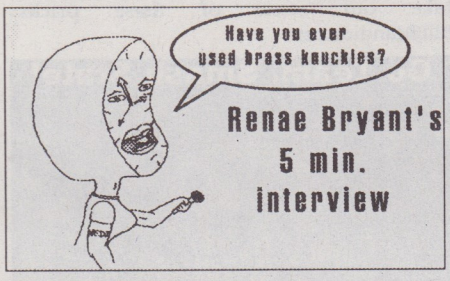
bone to pick. Their song "Ultra-Gay" takes a stab at the androgyny and ridiculousness of certain scene whores and hipsters. Unfortunately, the band is now defunct due to the singer permanently losing his voice to a botched throat surgery, Shucks.

Remember when you liked GREEN DAY? I still do. And so does the ADVENTURES OF SEBASTIAN COLE (named after my favorite movie of all time). This is probably the only band to accurately be compared to Lookout-era GREEN DAY. Not that they try to reincarnate their ghost and carbon copy anything in particular, but there is something about them and their ability to write perfect pop that takes me back to simpler times.

Your last band to check out is the LITTLE HITLERS (named after the Nick Lowe song obviously...or are they...). Complete with Nazi nicknames like "El Fuhrer," "Addy Hitler," "Klink," and the "Red Baron," these guys have a way of making simple and stupid pop songs sound "punky." I'm not sure if it's the singer's lack of voice control or the sheer retardedness of the songs, but think of a power poppy SPITS or the RAMONES before they could play, attempting to do "Howling at the Moon" and "She Belongs to Me"...with Dee Dee singing. Simply stupid.

BOTTOM LINE:

* Call me a fascist, conservative, pussy, or naive, but those are my views. I don't vote because they're all the same to me. I just take it as it comes and enjoy what I can.
* ihatemrr@hotmail.com if you want to disagree. Chances are I won't care but if you want to talk about how good Marvel's X-titles are or want to send me stuff by the MONKS, I'll respond.
* This one's for Rick James. The man produced the greatest song ever written (Eddy Murphy's "Party All the Time") and he should be remembered fondly as a genius, not as the Dave Chappell parody. Rick, what did the Super Freak say to the cocaine rocks? "I'm dead, bitch!"



This is my last column for MRR, as a result of my inability to consistently contribute columns on time or every month. I will continue to contribute interviews and scene reports when possible and appropriate. I requested one last column because I'm the kind of gal that likes to try and tie things up neatly. It is important for me to be able to clarify that I have no ill will towards MRR, and look forward contributing in the future.

My writing relationship with MRR started in late 1995 when I contributed my first scene report for the Inland Empire (that area above San Diego, below Los Angeles, and east of Orange County). I had contacted Tim, sending him sample issues of *On the Rag Zine* (that my best friend Alicia and I published). I was interested in contributing interviews. The next thing I knew I had a message on my answering machine from Tim himself. For me, it was like getting a message from Santa. I became friends with Tim after his cancer diagnosis. At first Tim wanted Alicia and I to go up to Berkeley and have an informal weekend interview for co-coordinator positions that he wanted to fill so that there could be a smooth transition if the cancer got worse. Alicia didn't want to move back to Berkeley, having spent four years in college at UC Berkeley. She, as well as my old band (He's Dead Jim) encouraged me to fly up and meet Tim. I spent three days at the maxi pad (the original house). I felt overwhelmed. Tim had a great way of inciting people to action. I left believing I would return within two months. I returned home to find everyone dead set against relocating. That was the end of that, but the beginning of a far too short friendship with Tim.

Tim encouraged me to contribute a column. After talking all weekend, I guess he thought I had some pretty crazy stories I could share. I didn't want to write about my life though. I decided I would do five-minute interviews with people of various occupations (a prostitute, a county coroner, a B-level porn star, Dr. Strange, Pete Sticker Guy, Brother Inferior, etc.). I was never on time and never that consistent with the column. The coordinators always showed extreme patience and leniency, more than I ever really deserved. I got to know Jen Angel because she was a coordinator when Tim was still around. I grew quite fond of both Jen and Jacqueline. I never really got to know Arwen. I felt like I knew Mike just a hair more.

I was warned six months ago that if I missed one more column without fair warning, I would be canned. It really shook me up, at the time, because I felt (and still do feel) very emotionally connected to MRR, for obvious reasons. This time I don't feel so bad about it. I hate being a pain in the ass for the coordinators. I also hate the idea of writing a column that is completely irrelevant. I always thought there was a very human, revealing, self-mocking attitude in my column. I am proud of the history of MRR. I am very glad to have had the opportunity to contribute a column for the last eight years and meet so many amazing people through the magazine.

For those that read and enjoyed the column, you can find future rants at www.ontherag.net , as well as www.girlpunk.net. You can keep in touch through webmistress@ontherag.net. Thanks.

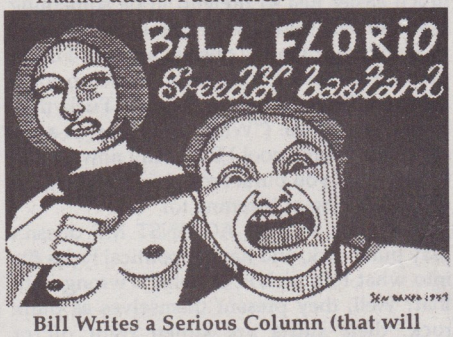
As of 9:01PM, August 5, 2004
MaximumRockNRoll is gay.

OK, dudes, I'm writing my last column next month. Gone will be the days where you'll have Wells Tipley to kick around for being bummed, psyched, totally pumped, promiscuous, nervous, or drunk in the pages of this magazine. That's it. I quit!

I'll be writing my column next month and hopefully wrapping shit up in a manner that is good and not crappy, half-assed, and embarrassing.

Before I go I would like to say the following shit is awesome, as I won't have too many more opportunities to do so: MAN IS THE BASTARD, Lubrano, KRUPTED PEASANT FARMERZ, MANOWAR, skateboarding, punk, and *MaximumRockNRoll*.

Thanks dudes. Fuck narcs.



Bill Writes a Serious Column (that will make you laugh)

I'm gonna lay it all down now. Calvin Coolidge said, "The business of America is business." Well, I say, "The business of punk rock is being punk rock." As the singer of the Casualties once told me, minus the horrible Ecuadorian accent, "You dress all normal and shit but you're the most punk rock person I know." I would've taken that as a compliment if it wasn't from someone from such a horrible band, but as time passes, I think it is becoming true. Here's the deal, and all the smart punks know it: it's not what you say; it's what you do.

A few years ago, I wrote of the Anne R Key column in this mag. For those who remember, it was sort of a *National Enquirer* meets *Weekly World News* for punk rock. It pissed people off, knocked them off their high horses, and sometimes made them cry (or threaten me at shows). It was Tim Yo's idea, and I understood what he wanted, but I probably took it further than he liked, considering he lost friends over it. (If they're gonna take something as stupid as that column seriously, one, they're idiots, and two, they're not good friends). He asked me to do it because I have a rep for fucking with people and not kissing ass. A hippie wiener could say, "Gossiping about people is not constructive, and it would be more intelligent to set up a proper discussion..." Well, blah blah blah, who the fuck is gonna read that!? Punk rock is supposed to be entertaining. In the grand scope of things, it's all meaningless, so you may as well have fun.

A couple of months ago, AGAINST ME played in NYC at a show where the college activity fee gives the band a blank check and the door price is cheap or free. Personally, I have a problem with AGAINST ME's music; it's folk rock. Like James Taylor with curses, there's nothing threatening about it—it's what we call Safe Music. Shit like this has crept around for a while, and I've always despised

people who think they can be a hippie and a punk at the same time. I'm about to explain the difference to you.

What is Safe Music, that isn't your run-of-the-mill top 40 r&bsoulmetalfunkrockrap? Ska is safe; what makes it different from mainstream music? Style of dress, maybe tempo, but that's debatable even. And the illusion that it's dissenting and subversive. But simple people like simple music. It's the same people that went to see *Cat Woman* and eat fast food. It's so much easier to pretend you're counterculture than to actually be different. Hey, face it; you really have to have a personality first before you can actually be something. It's so much easier just to pretend to be something that's already laid down for you. Hey, I listen to Frankie Valli every once in a while; I don't pretend it's cool. I don't try to make up some scene credit for The Four Seasons. Fuck, they have disco songs! ("Who Loves You" is actually pretty damn cool.) But really now, is that what makes you punk rock, the kind of music you're playing or listening to?

Well, yes and no. AGAINST ME doesn't play punk rock, and having political lyrics fits into what folk rock is, so what's wrong with that? Well, they present themselves as punk rock, their shirts are stolen right off of Crass/Conflict. This way the Mall Punks can still look cool, yet not really ever stop listening to the tone-deaf top 40 they are accustomed to.

So, wait a minute—did I really throw stink bombs at them because I don't like their music and they look like they don't shower often? No, I did it because it was a bogus show. They can sing about all the political injustice they like, but the fact is, they were playing a packaged tour and sucking blood out of the punk scene, while at the same time lowering the caliber of music.

So, let's speculate here on the ultra-PC AGAINST ME. OK, for one, they're on a huge record label, they get plenty of tour support, and kids like them. Hey, what's wrong with that? They obviously are a hardworking band. Fat only signs bands that tour all the time and soundscan 50,000 CDs or more. There's nothing wrong with being popular or playing music that sucks (those usually go hand in hand anyhow). This means when they go on tour, flyers will be made for them, they will receive good guarantees, and tons of merch will be sold. They can pay their Gainesville rents for two years with one tour probably.

But, that's not what happens. What happens is their tour manager puts the word out that there are two slots open for the AGAINST ME tour, if your band pays X amount (I'm guessing 10 or 15,000 bucks, but it may be more because no band wants you to know what kind of shady deals they get into). This is how those second stages work on Warped Tour and Ozzfest. All those bands pay to play. Another scenario is the opening band's label pays for X amount of advertising. This way, AGAINST ME and their business manager get 100% of the door/merch and the opening band pays the expenses. This is why you sometimes see sold-out shows that are still being advertised. The tour management forced the other bands or labels to pay for the ads, even though it wasn't even needed. Then there are the so-called Industry Sold Out Shows, when they make the labels buy all the tickets, so you get there and the sold-out show has only 100 people. The Industry feels that they have to make a show into an event where every stupid kid "has to be." And I know a lot of you have bought into it, too. A lot of times, they make bands sign contracts that they can't play a month before or after the fest in that town to make sure every kid pays the $40 for the whole horrible sunburned experience, when they only wanted to see one band. So, best-case scenario, AGAINST ME buys new cars, opening bands break even and get good exposure so maybe they can fuck opening bands in the ass next year when they can set up their own package tour. Oh yeah! Let's make sure the club doesn't put any local bands on the bill. God forbid the horrible bands that paid all this money to play get upstaged by anyone except AGAINST ME.

So, what does this mean? It means that mall punks go to the show, buy some t-shirts, and never know there's a real local punk scene minus a couple of flyers they refused to take from kids handing them out. It means business managers make a living off these shady deals; same goes for high power booking agents and press people. The clubs end up losing out in the long run too because they have to bow down to these businesspeople instead of building up a local scene where local bands can't make a profitable night. Hey, ya know a band like AGAINST ME could easily redeem themselves. They could go on a regular tour later on this year. They could have local bands open up every show. Then they could say, "Hey Bill, yer full of shit, we're going on tour by ourselves and are only playing with local bands on our next tour." Well, are they? No—they already have all the contracts set up to play with SOCIAL DISTORTION. Why does AGAINST ME need to play with the tattooed eyeliner hoebags? Exposure? No—at this point they draw more people than SOCIAL D in many cities. This is the road moving towards arena rock. They're not doing this tour to make money. They're doing it so that next time they can open for CREED. What will be their defense? "Hey, we have a very important message and we need to get it to as many people as possible." That's the oldest crock of shit in the book. No one gets their politics playing air guitar in their room. Sure, maybe if they were PANSY DIVISION opening up for JUDAS PRIEST I'd think it was pretty cool, but c'mon, music really isn't that important, and they can make a good living at the college rock level they're at now. I repeat: "The business of punk rock is being punk rock."

So I was armed with 200 stink bombs. I thought it was meatheaded to start chucking them at the band, so I attached them to fake flowers and started handing them out to people with the help of Lindsey, Danielle, and Aelfie. The beauty of it was that I didn't have to break any: people dropped and stepped on them and it took about ten minutes for anyone to figure out it that the smell came from the flowers. It got so bad the band stopped playing after 15 minutes. Everyone left laughing, and the only people who weren't were Against Me. Hey, they got paid regardless; maybe they lost a couple bucks on t-shirts from people with sensitive noses. I guess that's less coke for them to snort backstage.

Here's What Needs To Be Done

It's no fun complaining about things if you're not going to do something about it, right? That's the difference between real punk rock and being a mall punk poser. You can write whatever cockamamie lyrics you want about fucking with the system, and you can make all the political speeches you want on stage to lure 15-year-old girls to blow you, but that's not what its all about.

It's time to fuck with this whole thing. Sure, it would be fun to organize a punk rock terrorism squad, but there's really no need. I got the stink bombs with 20 bucks and an eBay account. But, really if a package tour, warped tour, hardcore fest is happening in yer town and you know it looks shady and there aren't any local bands playing: fuck it up. Dump Clorox in the merch box, throw pizza at the bands, grease the stage—we shouldn't just sit back and let them buy and sell punk rock like your admission is a commodity. Sure, we could just not go to these shows, but if you ruin the safe music, and flyer real shows at the same time, you can get kids to actually care about and understand that punk rock is not Manic Panic. It doesn't come in a bottle or hang on a clothes hanger. It's hard work, it's dragging a PA head on the subway, it's about renting out VFW halls and going to Denny's afterward. It's feeling that you have accomplished something on your own without kneeling to people who make a living making phone calls.

I'd like to thank Justin from Most Precious Blood giving me some inside details on how this stuff works. He gave me a good analogy, saying, "It's like they print more money during a depression."

If you need any ideas, please feel free to email me. I'm always willing to help people take out some of these pricks. bill@candids.com

Consider a room temperature, open bottle of reasonably pure water at sea level. Imagine you can heat that water evenly and steadily. The water remains liquid while you warm it, until the water begins to boil at precisely 212 degrees Fahrenheit. In short order, the liquid becomes gas. A transformation happens from one state of

matter to another. Now imagine cooling down that bottle of reasonably pure, room temperature, sea level water steadily and evenly. The water remains liquid until precisely 32 degrees Fahrenheit when another transformation of matter occurs; the water begins to freeze, and liquid quickly becomes solid.

These two temperature points—boiling point and melting point respectively—are thresholds. Two thresholds, three states of matter. Note that there are scientists who contend that highly ionized gas—plasma—constitutes a fourth state and that matter supercooled to absolute zero to form a Bose-Einstein Condensate is yet a fifth, requiring a third and fourth threshold respectively. (As this column goes to press, I've learned of yet another potential state of matter being proposed—fermionic condensate—also supercold but residing somewhere between the Bose-Einstein Condensate and solid matter proper, requiring a fifth threshold.)

One right-wing criticism of the left—that the left uses the label fascist far too indiscriminately—is correct. The Patriot Act, John Ashcroft, the treatment of Middle Eastern immigrants and Muslims—there are a whole lot of repressive, authoritarian things going on in this country after September 11, 2001, yet none of them are explicitly fascist. What the right chooses to ignore is that, given enough repressive authoritarian legislation, acts of state and populist patriotism, it's all but inevitable that a social threshold will be hit where a liberal western society transforms into a thuggish fascist corporate state and our freedoms evaporate. I don't think we've hit that threshold yet, even at this stage of Junior Bush's desperate campaign to get re-elected. But that's certainly the direction we're headed.

Do you know how to cook a live frog? Not by tossing it into a boiling pot of water. The frog will just hop the hell out. Drop the frog into a room temperature pot of water, then slowly bring the water to a boil. The frog will be content to swim around in the gradually warming water until it quite literally becomes soup.

That's the danger inherent in this notion of threshold fascism. That we're frogs swimming about in an American society slowly but steadily approaching the fascist boiling point. That we're all just soup. The danger is that we might wake up one morning and find ourselves in a fully realized fascist society in everything but name. The danger also is that we think of ourselves as helpless to do anything except be liquidated by a simmering American fascism.

The more general idea of a social threshold is an expression of one aspect of the Marxist dialectic; quantity becomes quality. You have enough of something and pretty soon you have something entirely different. This is pure analogy. I don't subscribe to the vulgar reductionist efforts of folks like Engels, who attempted to straightjacket the natural world into the three so-called basic laws of Marxist dialectics, themselves a sad simplification of Marx's wide-ranging dialectical thinking.

A dialectical notion of social threshold however does make it possible, for instance, to declare quite definitively that there is a major if altogether gruesome difference between the horrors of the Nazi regime and those of Marxist-Leninist Communism. Whereas Communism butchered approximately 100 million people over some 80 plus years around the globe, Nazism managed to slaughter 25 million in 9 years in an area not quite the size of continental Europe. The sheer intensity of Nazi racially-based bloodletting distinguishes it from the more diffuse class-based atrocities of Communism.

Now, to a pacifist, the state murder of a single individual is just as heinous as the massacre of hundreds of thousands. Yet, by such standards the US, in practicing the death penalty, is the equivalent of Nazi Germany, a ludicrous equation by any standard. Does it make sense though to draw a distinction between a type of regime—Marxist-Leninist Communism—that killed close to a million two hundred fifty thousand people each year around the globe and a single regime—Nazi Germany—that killed nearly three million a year in Europe alone? We're talking about mountains of corpses in either case, yet I do think that quantity becomes quality in this example, justifying the singling out of Nazism for its unparalleled ruthlessness and sadism.

Finally, the more abstract idea of a social threshold allows us to model any given society multi-dimensionally. Whereas the notion of threshold in standard physics when applied to states of matter is linear, defined solely by differences in temperature, the concept of social threshold can be used to define a true multi-directional social space. Given the political, economic, social, cultural, even psychological dimensions to a society, we're dealing with a very wide, very dynamic social space indeed. Going back to the above thread on fascism, it allows somebody like Karl Korsch to argue that: "[t]he corporate community of the US represents as yet only the 'economic basis' of a full fledged totalitarian society, and not its political and ideological superstructure. On the other hand, one might say that in backward countries like Italy and Spain there exists as yet only the totalitarian superstructure, without a fully developed economic basis." And, sideswiping physics once again, we discover that some scientists even propose lateral dimensions to matter, from magnetism in which there are paramagnetic and ferromagnetic states to magnetic materials, to superfluid and supersolid structural states of matter.

One of the logical extensions to the notion of social threshold, with its insinuation of social space, is that political systems such as fascism, communism, social democracy, democratic capitalism, libertarianism and anarchism do not exist along some simplistic left-right political spectrum. Another logical extension is that any single event in a social space may contribute to more than one threshold. The abolition of the Patriot Act for instance would advance not only anarchism's anti-statist agenda but also any broader effort to expand democracy and civil liberties.

None of this is an argument for gradualism over revolution. It is quite possible that a type of libertarian socialism might emerge incrementally from the present social order, but it would be at such a glacial pace as to be useless in preventing the powers-that-be from killing off the planet or wiping out much of humanity through nuclear accident or endless warfare or biochemical stupidity in the near term. In addition such gradualist socialism, no matter how genuine, would come out of a social space so mixed with contravening factors contributing toward opposing social thresholds as to be severely constrained and contradicted in practice. Revolution is thus needed not merely to clear away obstacles to the full realization of socialism but also to quickly reverse our present plunge into ecological and social annihilation.

In conclusion, let me quote from another incrementalist argument, this one by Noam Chomsky in favor of voting for Kerry from an interview with Matthew Tempest:

Kerry is sometimes described as Bush-lite, which is not inaccurate, and in general the political spectrum is pretty narrow in the United States, and elections are mostly bought, as the population knows.

But despite the limited differences both domestically and internationally, there are differences. And in this system of immense power, small differences can translate into large outcomes.

My feeling is pretty much the way it was in the year 2000. I admire Ralph Nader and Denis Kucinich very much, and insofar as they bring up issues and carry out an educational and organizational function - that's important, and fine, and I support it.

However, when it comes to the choice between the two factions of the business party, it does sometimes, in this case as in 2000, make a difference. A fraction.

That's not only true for international affairs, it's maybe even more dramatically true domestically. The people around Bush are very deeply committed to dismantling the achievements of popular struggle through the past century. The prospect of a government which serves popular interests is being dismantled here. It's an administration that works, that is devoted, to a narrow sector of wealth and power, no matter what the cost to the general population. And that could be extremely dangerous in the not very long run.

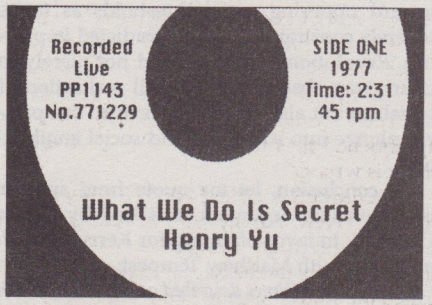
Actually, this quote is a teaser because I don't plan to discuss what Chomsky said until next column in the voting/elections issue of MRR. I intend to begin with an extended version of the above quote next time, yet while I'll agree with the gist of what Chomsky has to say, I'll take it in a direction he never intended. I'll also try to address how not to feel helpless against the apparent rising tide of fascism in this country. Something to look forward to.

I took a vacation last issue and got a new column header in the process, one that no longer refers to my website. The new header is a bit of wishful thinking regarding the RNC protests that haven't actually occurred as this column goes to press. Thanks to the way magazines are distributed, this October issue should hit the stands the beginning of September, just in time for the New York festivities. This header will give me time to modify the old one, and then I can switch off as the mood strikes.

Date to print: 8/14/04
For MRR #257 (10/04)

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682)

for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligan3@mindspring.com.



Out of the Closet

I remember when I first heard of the HOMOSEXUALS. I was at my friend Sally's, sometime in the mid 80s. I had by then become a self-anointed record collector, armed only with the *Forced Exposure* want list and whatever I could learn from others. Sally was a far better read and informed collector than I was. When I first graduated from college I called her and asked what her biggest want was. It was the PAGANS' "What's This Shit Called Love" 45. (Fuck, mine was a white label promo of JOURNEY's "The Party's Over".)

She looked over the *Forced Exposure* want list (which I was then masquerading around as my want list, with one or two things scratched off of it.)

"Wow, *God Punishes The Eat* (7"EP by THE EAT)..." she remarked. "That's actually not that great of a record. I've got it, and you know, I'd even trade it for something that's probably not as valuable but a lot better."

"Like what?" I asked.

"Like anything by the HOMOSEXUALS. If you find one of their 45's I'll trade it to you straight up, but you should find a copy for yourself too, 'cause they're great."

Within a few record swaps or so, I had managed to find a copy of their 45, *Bigger Than The Number*. While the obtuse packaging was thought-provoking, it was the music that captured my imagination. It was hard to pin down. Weird pastiches, song patchworks. Elements of funk and dub reigned in with post-punk artiness and then cast out on a line far, far out there...a glorious mess! However, the thought of rare, sought-after punk beckoned. I put it in the mail and in return, got THE EAT. Sally was right. Sure, the packaging of THE EAT was cool, but the record wasn't all that great. I added "HOMOSEXUALS - ANY" to my want list.

I stepped up my efforts on finding HOMOSEXUALS records without knowing anything about the history of the band or their discography. Over the next year or two, I managed to find their first 45, *Hearts in Exile* (replete with old school computer paper lyrics insert), and a copy of *Bigger Than The Number* for my very own, the HOMOSEXUALS EP (a 12" in a purple paper sleeve), and the HOMOSEXUALS LP. If only for the Black Noise connection, (their record label) I also picked up the GEORGE HARASSMENT LP and the SIR ALICK and the PHRASER 7", not knowing that they were Homos related.

After the stockpiling spurt and a lot of late-night listening binges, I pushed the mystery of the Homos into the back of my mind for more than a decade.

It wasn't until Johan Kugelberg and Chuck Warner, armed with internet access, sharp writing skills, and taste-making influences, brought the Homos back onto my radar screen. Interest in DIY (the anti-genre that the Homos might most conveniently fall in) via Chuck's *Messthetics* CD compilation series and hyped2death website, and Johan's written rants in the hallowed-be-thy-zine *Ugly Things* stirred the pot. Word got around fast and soon I found that there were a lot of closeted HOMOSEXUAL fans out there.

Earlier this year (see my column in MRR #253), Recommended Records, who put out the Homosexuals LP twenty years ago, reissued it with extra tracks on CD with Morphius Records. And hot on its heels has been this end-all, which is now the here and now and forever our lives will never be the same all; it's in my hot little hands, here it is:

Astral Glamour is composed of three CDs, a triple crown, packaged in the most fucking lovely way, heavy duty and de-fucking-luxe all the way. It's got 81 vault-flushing songs by our heroes, enough to keep the CD changer in complete ecstasy. Morphius Records again is a conspirator, this time with Chuck Warner and his Messthetics label, his outlet for DIY CD reissues and compilations. On this, they've outdone anything and everything. Chuck's even devoted a chunk of his website to the Homos, with a full discography and info about this release (www.messthetics.com).

Even devoted and hardcore collectors of this band will need this release. Tracks from the *Venceremos* cassette, which apparently was beyond insanely rare, are all included. What is not are its more distant relatives, releases on the It's War Boys label, a splinter label, nor from L. Voag or anything else he did post Homos. Given my prior ignorance, these were also records I never happened to discover back in the day, so to these ears they remain unheard.

The CD booklet is incredibly well put together. The band's history, as told by lead Homo Bruno Wizard, takes you on an amazing journey of their brushes with fame and their staunch anti-fame. Being able to finally learn more about them serves to edify, and yet defy and further mystify.

A one-sitting listen is mindbending. TELEVISION PERSONALITIES, DESPERATE BICYCLES, and WIRE are guide posts, but then a left fielder like the nearly six-minute instrumental "Re Entry" evoke flashes of *Discipline*-era (King) Crimson in the best way. Elements of dub are also to be found, which their post-punk contemporaries like the Slits also mined. While covering a lot of ground with their experimentation, the Homos do have a sound, and the melodies as snippets provide fodder as epic soundtracks.

By the way, the tracks are *not* ordered by release, and some of the mixes are lovingly fucked with, which, if you're familiar with Chuck's compilation work, comes as no surprise. And it plays right into the Homos aesthetic: their releases on their Black Noise were not released in sequence either. Certainly the best reissue of the year, if not the last few. Meanwhile, check out Chuck's website for many other releases worth exploring. Whew!

Room Starts Spinning

Another batch of releases on Rave Up Records brings them at over 40 staggering releases in just a few short years. There appears to be no letup and my hand is getting carpal tunnel from covering their shit. Bless 'em, and may the punk pasta machine keep a-cranking...

Boston's CLASSIC RUINS is Rave Up's 38th release, with the *Room Starts Spinning* LP. The Ruins were rootsy rockers with proto punk and garage undertones. If they sound like they share the same sensibility as the REAL KIDS it's probably because their original line-up included half of that band. Frank Rowe, however is the mainstay and main man of the band, and has proved as enduring an artist as Beantown compatriots John Hovorka, Willie "Loco" Alexander, and Jeff "Monoman" Conolly.

A progression from Rowe's previous band BABY ARM, the CLASSIC RUINS were one of the first artists on the Ace of Hearts Records roster, which were ultimately best known for being home to MISSION OF BURMA. While Boston HC was mined by the likes of Taang, Modern Method, and X-Claim Records, Ace of Hearts represented a cross section of the real Boston sound. Roots, garage, and power pop were embodied by their early roster: INFLIKTORS, NEIGHBORHOODS, CLASSIC RUINS, and LYRES.

CLASSIC RUINS' "1+1<2 / Nyquil Stranger" was their great 45 released in 1980, and both tracks appear on this comp. The Ruins later moved to Chuck Warner's Throbbing Lobster label, with their only LP *Lassie Eats Chickens*, whose sessions comprise part of this comp. The Lyres' neo garage classic "How Do You Know" gets the CLASSIC RUINS treatment, worked up into a chug reminiscent of THE EMBARRASSMENT's "Sex Drive". Really catchy songs make this highly recommended.

We last covered Syracuse's PENETRATORS almost three years ago when Rave Up released a hot live set of theirs back from 1980. This time lead PENETRATOR Eliot Kagan has compiled an LP's worth of great studio tracks from his pseudo solo project SPIKE, aka SPIKE PENETRATOR. Mining the same garage/retardo aesthetic as THE AFRIKA KORPS but with a subtler sense of humor and falsetto insensibilities, this is thug rock at its finest.

"I Rock I Ran (Again)" by the TOXIN III is Rave-Up Records' 40th release. There is a CD version of this that came out on Hyped to Death Archives but I don't know which came first. The brilliance of their "Confederinazi" flag logo (Confederate flag mutated into a swastika) proves that these guys have the best twisted of imaginations!

The track "I Rock I Ran", from their collectible 7", prove their musical chops to be as punk as their imaginations...it's a locomotive broken-washing-machine instrumented shit-kickin' blast! Three-chord musings give way to sophis-stacatto on "It's Dead". It is nihilistic art punk with jazzy overtones. Exploring even further "Middle Class" is a FALL-like rant, with its lackadaisical "Bang Bang Shoot'em up" reprise and cloying guitar drip.

THE STAINS was not a particularly original name for a punk band. This one hailed from

Portland, Maine, and given their all-the-way copped Brit accents and covers of SEX PISTOLS and DAMNED, their imaginations ran thin. The retrospective LP *1980* is their KBD 45 plus live tracks, with not a lot of charm in their ineptitude this is crude punk.

Pardon His French

Punk archaeologists Artifix Records (www.artifixrecords.com) goes on a dig and hits paydirt with CATHOLIC DISCIPLINE's *Underground Babylon* CD. The short-lived LA band was led by Claude Bessy (better known as Kickboy Face, the rabid writer/fan/editor of *Slash Magazine*), as a vehicle for his prolific prose, concepts, and very, very French accent. They were first immortalized in Penelope Spheeris's LA punk scene exposé-documentary *Decline of Western Civilization*. I remember seeing the movie while in college, '81 or '82-ish, and thinking that CATHOLIC DISCIPLINE sucked, *especially* that faggot French guy! Later that year, our college mate Eric V from LA turned us onto *Slash Magazine* and it all became clear that Kickboy was actually a fucking genius wordsmith behind that fucked-up accent…

CATHOLIC DISCIPLINE lasted six months in the latter half of 1979. Eschewing any steps toward stardom, they never entered a studio and even turned down a chance to tour Europe with ECHO AND THE BUNNYMEN. Their musical vision was Bessy's amateur musicianship/apocalyptic punk ranting backed by seasoned punk musicians (bordering on "who's who of" supergroup status) but all purposely playing instruments other than the ones they were proficient in, including the stray cowbell. The result is a brilliant post punk posturing. They are captured here in the form of live shows, including the November '79 show that was immortalized in the *Decline* movie. A couple of Bessy solo tracks circa 1990 are tacked on and prove his durability as an artist till his death.

It took a year for Artifix to complete this project. The packaging is ace, from great flyer repros (in particular Chris D.'s praying-hands-in-handcuffs graphic) to never-seen-before photographs, to the liner notes that manage to cover the entire history of the band without any self-aggrandizement or mythmaking. The reality was the legend, and they were legendary. I only wish there was a lyric sheet or a Franglais dictionary.

Count Me In

THE COUNT ME OUTS (www.thecountmeouts.com) are from the Boston area. Their first CD release has been gracing my car stereo for a while. Melodic power chord punk with boy Chris D-twisted-road snarling and girl LILIPUT counterpointing, "Religious Thriller" is a coulda-been MAGNAPOP song. This is big rock.

The eagle-eyed will realize that guitarist and female vocalist Hilken is one of the two fabulous Punk Rock Aerobics gals. We covered her awesome book in #255. Support the cause!

Blogged Down

I've bloggified the last four-plus years of this column at http://whatwedoissecret.blogspot.com . For a hard time, send stuff to Henry 601 Fourth St, #114, San Francisco, CA 94107.

Mykel Board sez: YOU'RE WRONG!

Well, well, well. President George was in one hell of bind this week when it turned out that Saudi Arabia funded Al Qaeda, not Iraq. Realizing we'd invaded the wrong country, Bush did the honorable thing: he came out against gay marriages. —Greg Palast

OCTOBER 7, 9 PM: George and Martha Metesky have been married for 55 years. They rarely speak to each other. They exist as two psychically parallel lives in the same small house. There's no hatred between them. No love either. They're together. It's easiest to stay that way.

George is in a wheelchair. His wife, barely able to stand by herself, pushes him from the bedroom to the kitchen. After lunch, she moves him—using the wheelchair like a walker—to the living room. Together they watch CSI.

George sits, tilted to the left. He's breathing hard. His hand presses against his chest. His shallow breath barely enters his nose and exits his mouth.

"What's the matter, George?" says Martha suddenly.

"Huff. Huff. Huff," puffs George, like right before an orgasm. George hasn't had an orgasm for eight years.

"George? George? Are you all right?" asks Martha.

"Huff. Huff. Huff," puffs George.

"Oh my God!" says Martha. "Oh my God!"

She falls to her side on the couch, reaches up for the phone and dials 911. The police arrive within fifteen minutes. Using a portable defribulator, they shock George's heart into a faint beat. Then, off to the hospital. George will live to watch TV another day.

OCTOBER 9, 2:30 AM: Nevin Edgars just got back home. His friends, those still alive, had given him an 80th birthday party at the local Irish pub. It just ended. Wow! What a night.

Nevin hasn't been this drunk since he tried to get Old Mrs. Fogarty soused enough to slip into her drawers. That was months ago. She drank him under the table... and onto the floor.

Nevin shakes his head, thinking about waking up in her bed. The very location he tried to get to all night—yet ending up chaste as a priest. He smiles at the thought.

Hanging up his hat, Nevin stumbles a bit. Catching himself against the wall, he speaks out loud to himself.

"Whoa there, Nevin," he says. "You aren't as young as you used to be."

He smiles and continues the conversation with himself. "Yeah," he says, "but fuck that."

He jumps up to click his heels. Down he goes, landing sharply on his hip. Down he goes, with a crack as the pelvis bone—calcium shy—breaks like a dry twig.

Nevin lays helpless on the floor. Shock keeps the pain from his consciousness. Suddenly sober, he pulls himself arm over arm toward the phone on the desk in the living room. Finally, he reaches the desk. The pain catches up like a kid playing tag. He tries to reach through the pain to the telephone. It's too high, He strains harder. A tremendous strain. It's not enough.

Two days later a neighbor calls the police.

"There's a horrible smell coming from his apartment," says the caller. "I'm afraid something is wrong."

DECEMBER 15: The *New York Times* runs a feature: "New Survey Shows Married Men Live Longer than Unmarried." The article quotes a study by the Rand Corporation. They called the study "Marital Status And Aging." It confirms that married men outlive their unmarried counterparts.

The newspaper goes on to talk about other research in the same area. It all concludes that the stability, supportiveness, and lack of tension in a marriage will increase longevity. Gay groups use this as further inducement to legalize gay marriage.

FEBRUARY 28: Xelif Regnu, the only child of Indian immigrants, is a fanatic about health and cleanliness. His parents started him early, from Flintstone Vitamins to bubblegum toothpaste to regular visits to the doctor. Mom and Dad told little Xelif that his body is a temple. To live long, he must keep that temple in good order. Now 65, Xelif eats plenty of fruits, fish, and vegetables—all organic, just like he's always done.

Xelif wakes up at 6:30 every morning. After a few minutes of morning meditation, he stands and then sits, full-lotus, on the floor. Head upright, he concentrates on his breath moving in through the nose, deep into his lungs and then out the mouth. Eyes closed, Xelif imagines a lotus flower. His breath silently parts the petals.

Then, he puts the kettle on and walks through his immaculate apartment to the bathroom. He takes a brief shower, in cold water. By the time he finishes, the kettle is whistling a high clear whistle.

Still naked from the bath, he pads his way to the stove, takes a teabag from the CALM DAY box, and starts to brew his tea. While the tea brews, Xelif dresses.

After tea, he empties into his hand one each of the vitamin/mineral pills in the row of jars on his countertop. He'll swallow these with his morning whole-wheat toast and butter. Fat-soluble vitamins need some outside fat to be absorbed. That's what his father taught him. The tiny butter pat provides all the fat he needs. And it is all the fat he will eat until his salmon dinner.

After breakfast, Xelif carefully brushes his teeth. A full two minutes on the uppers, and another two on the lowers. *Tom's of Maine* toothpaste, with no fluoride and only organic ingredients. After brushing, it's careful flossing, tooth by tooth. Then, a full minute rinse with peroxide and baking soda.

Finally done, Xelif leaves and walks the 37 blocks to his job at Whole Foods Market.

MARCH 5: Roland Jefferson's friends call him Racso. No one knows where the name came from. Some people think it's from Ratso

Rizzo, the sleazebag in *Midnight Cowboy*. Other's think it's from a children's book called *Racso And The Rats Of Nimh*. In that book, Racso is one of two main rats. NIMH is the school for rats.

Racso is not a rat. He's a pig. His one room apartment is filled with the remains of dozens of partially eaten pizzas and Chinese delivery. Every one of his few dishes, forks, and spoons lies unwashed, composting in his sink.

Moving his 350-pound bulk is a struggle. Racso does it as little as possible. Working from home as a computer programmer, he rarely moves further than from bed to desk and back again.

The only developed muscles on the man's body are his fingers. Though slightly impaired by carpal tunnel, his hands get a workout every day at the computer keyboard. The exercise continues at night... on the TV remote.

Racso considers tooth-brushing, and other hygienic niceties, to be tools of the industrial-pharmaceutical complex. He's already lost 7 teeth. He figures once the other 25 fall out he'll just get a full set of replacements and stop worrying about it. Racso's teeth have never seen a toothbrush, let alone dental floss. He does have 6 dozen Listerine Pocket Packs. He opens one and slips a small dissolving square on his tongue before guests arrive. He's not the type who likes to offend anyone.

Racso is expecting guests tonight. Despite the ever-present house-atosis, he's an excellent host. He always stocks his refrigerator with Old Milwaukee and Tombstone Pizza. Tonight, the pizza name will become sadly ironic.

Mid-TV party, Racso and his computer geek pals watch Paris Hilton get fucked on the rewind and fast-forward. At an intensive thrust, our massive protagonist grabs his chest. A thin strand of pizza slobbers out his mouth. One of the geeks calls 911.

The police arrive, two crew-cut young men, one with dark brown hair, the other a redhead. They carry a standard emergency stretcher. They watch Racso's massive chest move up and down in quick erratic jerks.

"How the fuck are we gonna get him out?" says the redhead.

"I can't even load him on the stretcher." says the other, who is a large man, but not large enough.

"Call for backup," says one of the computer geeks, who, like Racso, watches a lot of TV.

Eventually, the cops work with the geeks to get the giant out of his apartment and to a hospital. It's too late.

MARCH 28: *The New York Times* reports a new study from *Hour of Periodontology Review*. It confirms that people who don't floss regularly have a greater risk of heart attacks.

The article says that the study showed "patients with diseased gums release significantly higher levels of bacterial components into the bloodstream. This causes artery plaque."

APRIL 12 Abdul Tetlewot recently emigrated from Jordan to New York. His cousin Mohammed helped him find work in a deli in Queens. His cousin warned him "half the white people in New York are Jews."

Abdul isn't concerned. Though he never met a Jew before, he's read about them. He knows there are Israelis and there are Jews. They aren't the same. His cousin still warns him.

"You are an Arab. They will not like you," he says.

Abdul starts working in his deli. Sometimes people come in and buy bagels.

They must be Jews, he thinks. There's even that nice kid, David. He's as American as Neil Armstrong, Abdul's hero as a kid. Israelis are Israelis, he thinks. Jews are OK.

On a rare day off, Abdul visits Manhattan. Walking on the East Side, he sees a huge crowd of people around the United Nations.

Dozens of Israeli flags fly from the crowd of demonstrators. Conscious of his swarthiness, Abdul stands at the edge of the crowd. On the platform, a speaker talks about Palestine.

"The Arab nation should be wiped off the face of the earth," he says.

At the rally, Abdul sees newspapers with names like *Jewish Sentinel* and *Jewish World Review*. Leafing through them, he can see that all of them support Israel.

They refer to Israel as "The Jewish State." Palestine is a "land of terrorists."

Amcha, the "Coalition for Jewish Concerns" speaks in favor of Israel's fencing in a Palestinian ghetto on the occupied territories. Their newspaper prints:

The International Court of Justice at The Hague, the principal judicial body of the United Nations, convened hearings on the legality of Israel's security fence. It was yet another instance of UN anti-Israel bias as the UN has remained silent about similar barriers around the world.

The *Jewish World Review* says, "While most Americans have come, in the aftermath of Sept. 11, to see the terror war waged against Israel as no different from that launched against the United States, Europeans seem to think a Jewish state that they see as wholly or at least partly illegitimate deserves to suffer from Arab terror."

"Jewish State? Arab Terror?" Abdul shakes his head. "Maybe my cousin was right.

APRIL 20: 75-year-old Diane Moishe is as feisty as ever. She supplements her meager Social Security income with the small paycheck she gets as a part-time receptionist for Ralph Nader.

Diane spends the rest of her retirement volunteering. She answers phones at the Anti-War League and works as a counselor at Planned Parenthood.

Today she is perplexed. She's always been proud to be a Jew. During the 30s, it was the Jews against the Fascists fighting Franco in Spain. Later, Richard Wright wrote about the Jewish Commie Lawyer who defended the Negro in *Native Son*. It used to be that Jews took on the forces of evil everywhere.

"In those days," thinks Diane, "to be a Jew was to be an outsider, a rebel fighting injustice. Anti-Jewism was anti-Negroism. The same people. The same evil. The right called it the leftist Jewish commie conspiracy. These days, the conspiracy is the Jewish right-wingers who are Bush's closest advisors! Oy vey."

Diane still reads everything Jewish. She likes to keep up. She has just read a book by Alan Dershowitz called *Defending Israel*.

When the Jewish nation is the only one criticized for faults that are far worse among other nations, such criticism crosses the line from fair to foul, from acceptable to anti-Semitic.

"Jezus fuckin' Christ!" says Daine, out loud, slamming a wrinkled fist onto the table. "No other nation calls itself 'The Only Democracy in the Mid-East.' No other nation gets 3 billion dollars in US aid. No other nation claims to be a 'beacon of light for the world.' People criticize Israel more, because it gets more. Not from some fuckin' anti-Semitism. I'm a Jew. Chomsky's a Jew. Dozens of anti-Israel French intellectuals are Jews. Are we all anti-Semites?"

She knows the answer. She reads it in dozens of Jewish publications. She hears it from dozens of Jewish pundits:

Jews who oppose Israel are "self-loathing."

"It used to be *self-hating*," thinks Moishe. "Nowadays, hating isn't enough. We've got to *loathe* ourselves. The Israeli lobby has upped the ante. I'm gonna convert to Zoroastrian or something. I just don't want to be associated with that shit anymore."

Diane stops calling herself a Jew.

"I'm just a human now," she says.

Her old friends move away. Few call her anymore.

"I don't know what's got into her," they say. "She used to be so proud. Now she's just another of those self-loathing Jews."

FEB 10: *The NY Times* reports a "rise in European anti-Semitism, including:

Belgium: a catalogue of incidents of varying extremity...including the firebombing of Jewish property and some serious physical assaults.

Germany: most acts were verbal rather than physical. Jewish groups reported increasing numbers of letters, emails, and phone calls.

Netherlands: anti-Semitic acts increased significantly in particular in Amsterdam, which has a relative large Jewish community.

Britain: there were violent attacks on two synagogues, two cases of suspected arson, and several attacks on Jewish cemeteries.

France: there was a sixfold increase in anti-Semitic incidents in 2002. There were many incidents of Jewish people assaulted and insulted, attacks against synagogues, cemeteries and other Jewish property.

Other trends identified in the study included a tendency towards verbal abuse in everyday life in four countries: Greece, Austria, Italy, and Spain. In these countries, while physical assaults and (violence) were absent or relatively rare... anti-Semitic discourse was nevertheless particularly virulent.

The *Times* says that most attackers claim the attacks are anti-Zionist. The nature of the attacks, however, makes it clear they were against Jews, Zionist or not.

From this, The *Times* concludes that the anti-Semitic attackers are just using Zionism as an excuse and the attacks actually come from a historical and deep-seated "anti-Semitism."

****

If you haven't guessed by now, this column is about Common Sense. Once I wrote *common sense is for common people*. Either I was wrong, or what America needs now is a lot more common people.

Like Bush opposing gay marriage as an antidote to the war bungling in Iraq, Americans believe the most illogical ideas just

because they come from high places.

My quotes from the *New York Times* weren't from the *New York Times*. They were memories of articles I read by pundits and analysts who look at the same information I do and come up with ideas completely contrary to common sense.

Of course married people live longer than unmarried people. If someone is seriously hurt, lying on the floor, and can't get to the phone, they'll die... unless someone else is there. It's just common sense and has nothing to do with "spiritual fulfillment" or "lack of tension" or anything else.

Of course people who floss get fewer heart attacks than people who don't. If you floss, you care about your health and are unlikely to eat a diet of French Fries and Coke. People who care about their health have fewer heart attacks than people who don't. It's common sense and has nothing to do with a "gum infection artery plaque connection."

Of course anti-Semitism is on the rise. One of history's most notorious characters said that if the lie is big enough, and you tell it often enough, people will believe it. Israel spends its time and money saying Israel and The Jews are the same. They call anyone who criticizes Israel "anti-Semitic." If you say it enough, surprise—people believe it.

A poll taken last November reports that Europeans see Israel as the biggest threat to world peace. It ranked ahead of North Korea and Iraq. The United States comes in second. If Israel keeps saying being anti-Israel and anti-Jew are the same, what do you expect? It's common sense and has nothing to do with "a history of European anti-Semitism" or anything else.

Almost two and a half centuries ago, a rebellious writer, living in the US, wrote a pamphlet called *Common Sense.* Consider this the introduction to Volume Two.

ENDNOTES: [*Visitors to my website: mykelboard.com or subscribers (email to: god@mykelboard.com) will receive a few extra endnotes. There are just too many to keep up with.* ***NOTE: I LOST A FEW SUBSCRIPTION REQUESTS WHEN SWITCHING FROM ONE COMPUTER TO ANOTHER. SO IF YOU DID NOT RECEIVE THIS COLUMN BY EMAIL AND YOU WANT IT... ASK ME AGAIN!***]

—> *Explanations for idiots dept:* Since this column is about common sense, I'm afraid it will be beyond the understanding of most of my regular readers. A few notes are therefore necessary.

First, all the specific people in my column are fictional. They are archetypes, not real people. Second, the dates are fictional. Third, the *NY Times* reports are real in idea, but not in detail. *The Times* did report every one of these events in the moronic way I described. The words I used, however, are not the words of *The Times.*

The words ascribed to the speaker at the pro-Israel rally (about wiping the Arab nation off the face of the earth) *are* real. They were shouted by pro-Israelite Gary Packer.

The Alan Dershowitz, *Jewish World Review* and *Coalition for Jewish Concerns* quotes are also word-for-word real.

—> *I love Rock'n'Roll dept:* The press often calls the 74-year-old Dick Clark "America's Oldest Teenager." His *American Bandstand* TV show brought rock 'n' roll to the masses in the 60s. In the 70s, it was the scene of Johnny Rotten's American TV debut.

Dick was already in hot water as a result of Michael Moore's *Bowling For Columbine.* In that movie, Clark snubbed Moore and refused to answer questions about his (Dick Clark's) fast-food chain. That chain employs workfare mothers who, under new federal law, have to travel miles to work for his company. Their kids stay unsupervised at home. Sometimes they die. Now Dick's got another headache.

The July issue of AARP magazine reports that someone is suing him for age discrimination. His *Mosaic Media Group* refused to hire Ralph Andrews, a TV producer. Clark, in a letter to Andrews says, "people our age are considered dinosaurs. The business is being run by the next generation."

The next generation from Dick Clark? I guess that's me!

—> *Bigger than Belgium dept:* Of course, the U.S. is the world's largest economic entity, followed by Japan, then the UK. No big surprises. Belgium, everyone's favorite capital of Europe, came in at number 35. But the killer numbers are at other levels. Take number 10... please!

It's MICROSOFT. With a market value bigger than Australia, Spain, and Finland. If Microsoft were a country, it would rank number 10 in economic power. Come to think of it, isn't Microsoft a country?

Oh yeah, GE is number 12, and Wal-Mart number 20. Comforting, isn't it?

—> *Another one bites the dust dept:* My pal Jeff W emailed me the sad news that Arthur Kane of the New York Dolls died recently. The Dolls were on a reunion tour that G-d must've decided shouldn't take place without Johnny Thunders. So Kane went off to join Thunders. Hell must be rockin'!

—> *Dickhead? dept:* Censorship News (www.ncac.org) reports that the local Catholic Church has complained about a sculpture at Washburn University in Topeka, Kansas. They say that the bishop's hat is "overly phallic." Also the expression on his face is "too dour." After a federal court refused to allow a ban, the Wichita school board voted to bar all Topeka University recruiters from public schools until the sculpture is removed.

—> *Ah, isn't normalcy wonderful? dept:* Ted forwarded me a Canadian report of the first same-sex divorce: Two lesbos, among the first to get married under Ontario's new law. They had been together ten years. Then, less than a year after legally tying the knot, they realized that it was a knot on a noose around their coupled throats. Yeah!

—> *Further on the private collectors front dept:* A while ago I wrote about my interest in "sentence names." That is, first and last names that make a sentence, like William Burroughs. (What does William do when he wants to hide a bone? William Burroughs.)

A visitor to my website (mykelboard.com) has come up with "Pete Rose" and "Tom Waits." I thought of Jeremy Irons. Let me know if you can think of others. My favorite so far is Andy Petitt. (Andy, now make nice to that dog! Come on, Andy, pet it!)

Oh yeah, I'm still collecting those home-made videos/DVDs. You know what kind... either solo (talk to the camera... talk to me baby!) or with pals or pets. As usual you can send 'em to me: Mykel Board, POB 137, Prince St. Station, New York NY 10012

—> *October surprise dept:* I'm writing this column just before the Democratic and Republican conventions. People in NY and Boston are afraid of terrorist attacks. Me too, but not during the conventions.

I expect one in October to rally the forces behind Bush. Only he can profit from such an attack. (The other possibility is "a sudden capture" of Osama Bin Ladin. Some people think he's already been on ice for a year. Americans are so dumb, they'd fall for this and elect Bush, despite my vote for him.)

I have a pal who says there might be a *real* (non-Republican planned) attack before the elections. She feels that Al Qaeda doesn't understand us. They expect America to act according to common sense—like Spain or the Philippines.

For those with short memories, after a terrorist attack in Spain, the country withdrew from Iraq. After the capture and release of a Filipino, that country withdrew from Iraq. No more attacks. It was just common sense.

But, she says, the US, with a macho, *they-can't-push-us-around-'cause-we're-number-one* mentality would only respond by voting for an asshole who would create *more* terrorist attacks. She's probably right.

Salad Days

Ah, these are the days, dear reader, that make my heart sing! July passed in a whirlwind of amazing punk shows, nights hanging out with friends, and days of protests in the streets of Boston. I didn't sleep for a month, went on a short tour, actually got some sun, and was on national television for a week. Strange, but true!

So grab a beer, play some music (I recommend the new Profane compilation CD), relax, and listen to my tale of guitars and cameras, road trips and rallies.

Hell Out of Boston

Where to begin? How about on the Mass Pike, getting the hell outta Boston. A beautiful day, windows down, gaining speed as the highway breaks out of the city heading west. My band THE PROFIT$ are all packed up, the trunk a solid block of drums, amps, guitars, t-shirt bins and record boxes stacked from floor to ceiling. Adam is driving, Rich is riding shotgun, I have the first bench to myself, and Brian and Tara share the backseat. Neither Adam nor I had any sleep the night before, doing last

minute emails, packing and getting the cats ready. The sun slowly rose as I emailed Mike my column for last month and threw my favorite clothes in a bag.

In the van, starting off our first day of a two-week tour, I was tired. Wearing sunglasses to comfort my sore eyes—but damn happy to be getting on the road. I love the feeling of leaving the day-to-day projects, the grind of work, my computer, phone and worries behind. I feel liberated from myself! There I was, waving goodbye to Boston, smiling to myself, enjoying the sound of tires spinning, moving each minute further away from my rut and routine.

Ouch, New Jersey Hurts

Our first show was in New Jersey, at a punk house in New Brunswick called Hot 97. It was a lively neighborhood. People gathered outside on porches, sat on stoops, and hung out in yards. Spanish was in the air. Kids rode furiously up and down the sidewalk on their BMX bikes, a few with training wheels still on. No one seemed bothered by the punks drinking on the sidewalk, or the noise of bands coming from the basement windows.

A FUCKING CATASTROPHY from Queens played first. They play a vein of old school hardcore with heart and energy, creating songs that feel immediate and new. It was refreshing to see three people, all in their first band, have such a great attitude. Check them out, as I highly recommend them. Good luck guys!

It was a pretty laid-back show, THE PROFIT$' first time in Jersey in years, and a damn small basement. When we set up our equipment I didn't expect anything out of the ordinary to happen. Then, we started our set, and punks began to riot! That's a bit of a stretch, but in a room the size of my bedroom, with a couple of punks jumping around like banshees, it *felt* like a melee. I turned to face the drums to get out of the way, and then, whamo! Someone accidentally slammed into me from behind. Holding my guitar, I was thrown right into the drum set. Ouch!

Luckily, nothing serious. My left knee hit the bass drum and my right arm slammed into a cymbal. The fun part was what happened over the next few hours and days. The purple, black and red on my knee blossomed into a bruise about the size of a grapefruit. And on my arm it looked like I was wearing a bizarre armband of black, yellow and brown. It was pretty gross and a bit sore for the rest of the week. During the crashing around my guitar case also took a hit, and was smashed in. Ah, crazy, drunk New Jersey punks! Next time watch what the hell you're running into! The small PA died during our set, and we ended the last song with me yelling into the air. Punk rock!

Chicago, the Grid System

I have a lot to tell, so onwards to Chicago. It's a very hot living room on the ground floor, with a high ceiling and interesting things on the walls, like baby dolls each with a different sin attached like "lust" or "greed." The room is full of attentive people who bob their heads and clap, but don't dance. A little more boring than I'm used to, but it seemed to be the Chicago style.

1905 from the DC area were amazing. They played an intense set, and I was swept away by their haunting melodies. Their songs dance and explode into crashing chords and screams, expressing rage at the world so many of us can relate to. I'm now another adoring 1905 fan. I also really enjoyed THE FIGHTING DOGS from Philadelphia, who played melodic hardcore that was tight as hell and right on with a political and personal message.

The next day we left Chicago and its straight avenues, heading west again. THE PROFIT$ were off to Minneapolis to drink, see friends, and meet our destiny–the C.L.I.T. festival! I had been looking forward to this show for months, ever since Dan first told me about the idea. The planning had gone from a benefit show for *Profane Existence*, to a full-blown, two-day festival (Combating Latent Inequality Together) celebrating women in punk, and targeting sexism in the punk scene. There were workshops on a range of topics during the day, and a punk show during both of the evenings. How fantastic!

Hell ya, the CLIT Festival!

We arrived on Saturday, the second day of the festival, as things were in full swing. The spacious community theater had a buzz of hundreds of punks milling about and talking about the day's workshops and events. I helped myself to the tasty buffet by Food Not Bombs and soaked up the energy and atmosphere. It was great to see our Minneapolis friends, and we had a reunion right in the parking lot despite the rain.

GARMONBOZIA, from Minneapolis, were amazing. Lisa plays electric cello, which gives their songs an eerie atmosphere of tension and drama. Mariko's voice is a powerful crust style, and conveys her feelings and passion for the songs. Overall, GARMONBOZIA played a great set, enjoyed by all, and I can't wait for their new record to come out! VOETSEK, from California, rocked out, but I unfortunately missed most of their set as I was nervous and getting my guitar ready.

THE PROFIT$ played next, and it's hard to describe how it felt to play that day. It was awesome! The audience was so supportive, there was such a positive vibe in the place, and I felt that as a band we really played our best. Our instruments flowed together and things felt right. I had a lot of fun, sharing our music and playing guitar, and it was great to see so many women up front and dancing. But it was also the kind of show where I expressed my rage and frustration at the world, and I felt like I was talking to a friend who understood. I wasn't alone. There was a feeling of solidarity, that there were all these other people who cared and fought for the same things. (Do you ever feel that way?) To me, the best shows are much more than just bands and an audience. It's a gathering of people and energy that spills out the windows. It leaves me thinking and excited for things to come.

After we played, I was covered in sweat and exhausted. I went outside and stood in the rain, and enjoyed the feeling of being alive.

BEHIND ENEMY LINES from Pittsburgh played next, a wall of powerful sound. Dave's voice cut through charging guitars with intelligent verse, cursing this system of exploitation to hell! In a continuation of the lyrical style Dave used in AUS ROTTEN, the politicians and profiteers were put on the stand. He calls out their misdeeds and bloody greed, with the poetry and emotion mass genocide deserves. It was great to see the band's energy on stage and watch Mary, perhaps the best bassist in punk, rock with her five-string. Inspiring, and kick ass!

The show ended, and I found out the stage was built just for the festival as a whole crew of volunteers carried it out in pieces. I was a bit awed by all the collaborative energy that went into making the CLITfest—an event supporting women in punk—actually happen. Over the past year, combating sexism in our scenes has become more of a national issue (thanks Rich Mackin!) and it was uplifting to see a positive example of how punks can come together and work to change attitudes and challenge stereotypes. CLITfest, from my perspective, created a space where punks could talk about sexism, and an atmosphere that valued women in all parts of the scene. Something that would be valuable *all* of the time!

When I returned home after tour, I talked to lots of punks about the CLITfest. I think just the fact that CLITfest happened, that hundreds of punks came together to think about sexism and celebrate equality, had a positive impact. It sends the message that this issue is important, and action is happening. I took away the inspiration to try to create a similar event in Boston sometime this spring. The consensus was that the Boston scene could really benefit from a women-positive event, where all too often shows are booked with no women on stage at all! And, you can do it in your town too!

Anarcho-Punks Have a Beer, or Two, or Three...

The next day, the fun continued with the annual July 4th Minneapolis Punk Picnic at a park downtown. I really couldn't believe how many punks showed up to hang out under the trees, drink beer, play kickball, and throw water balloons at each other. Maybe a couple hundred punks hung out together over the course of the day—and the cops didn't do shit. Perhaps they saw how outnumbered they were. Ha! At least other places are not as restrictive as puritan Boston. It was a great way to say "Fuck You!" to the July 4th American holiday.

Later that night, THE PROFIT$ ended up playing another show, with ENTRAILS MASSACRE from Germany. This time, it was a small living room in an upstairs apartment—off the hook with drunken punks forming human pyramids and all sorts of craziness. ENTRAILS MASSACRE ruled! Heavy crust that destroyed! A big thanks to Eddy, who made sure I wasn't pushed into the drums again during our set. A fun, sweaty, beer-covered, chaotic punk time. A big thanks also to Gary and Stephanie for putting us up and being awesome as always, Dave, Maygun, and the entire BREAST Brigade for organizing the festival, and all the amazing Minneapolis punks! You rock!

The End?

Here I leave you. Get back in the van and travel for another five days on the road, this time heading back east. There are more nights of hanging out with good people and talking about life, punk, and politics. (Thanks to Dave for the great food and company in Pittsburgh,

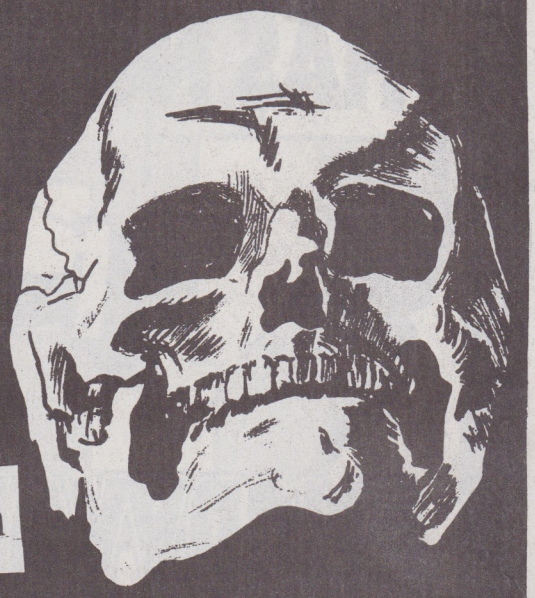
Derek Lyn Plastic

Invisible Skin

7" E.P.

$5 ppd.

Out Now!



Email : dereklynplastic@hotmail.com

Scare away everyone with punk rock t-shirts $10 ppd.

Make an order receive free dlp stickers and buttons!

DARK FRONT RECORDS

St. Louis DIY Punk & Midwest Hardcore

AVAILABLE NOW!!!

NOT WAVING BUT DROWNING
'An Anthology of Sorts'
CD $8 ppd. (24 tracks, 73 min.)

As seen on tour with the likes of Zao, Snapcase, Open Hand, & Papa Roach. Zao meets Refused. Distributed by Ebullition, Revelation, & Very.

ALLERGIC TO WHORES
'1331 - Chaos Before Death'
CDep $5 ppd. (7 tracks, 13 min.)

Dark, melodic thrashpunk from Cleveland. For fans of Samhain, Slayer, etc.

NINETEEN
'Tearing Me Apart!'
CD $8 ppd. (42 tracks, 65 min.)

Hectic paced melodic hardcore punk from St. Louis. For fans of Filth, Grimple.

Make checks payable to **Dark Front:**
PO Box 63207 St. Louis, MO 63163

Labels, get in touch. Bands, send demos
MP3s and more: stlpunk.com/DarkFront
Online Ordering & Distro: www.darkfront.com

21 new songs

old school
Seattle H.C.

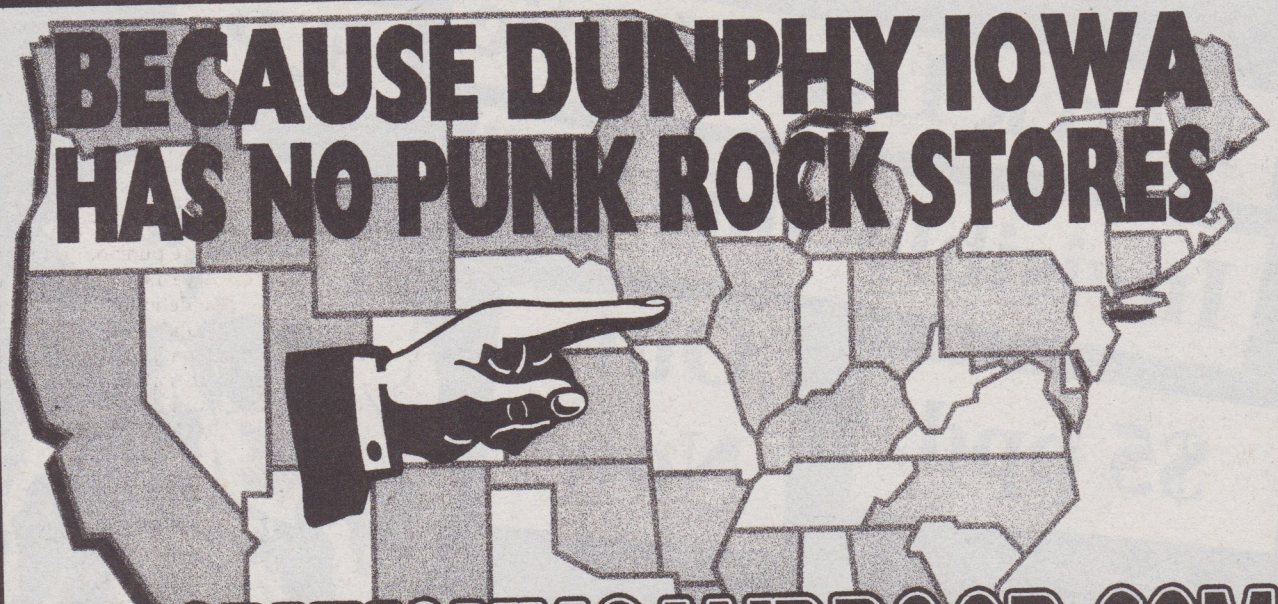
hear them at:
www.cdbaby.com/cd/lethalrejection

LETHAL
REJECTION

or send $10ppd to:
Day 51 Records
4742 42nd Ave.SW #357
Seattle, WA 98116

CD LP 7" T-SHIRTS CLOTHES SHOES SPIKES LEATHER LOTS MORE!!!

BECAUSE DUNPHY IOWA HAS NO PUNK ROCK STORES



ANGRYYOUNGANDPOOR.COM

BRINGING PUNK ROCK TO SMALL TOWNS SINCE 1995

356 W. ORANGE ST. LANCASTER PA 17603 717 397 6116

The boldest Hardcore Band to ever rip through Chicago

THIRTEEN AND A HALF

The four song demo cd is now available from Chicagos newest and most ferocious hardcore band. From fast and hard, to slow and heavy, these songs pack a punch unlike anything that has ever come out of Chicago.

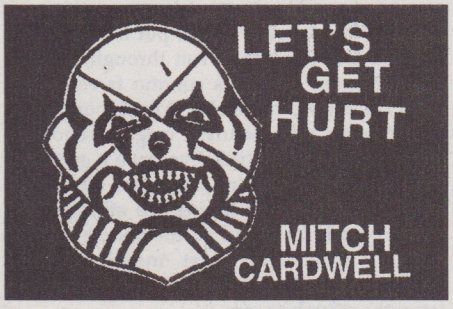
John Joseph of "Bloodclot" and former singer of the Cro-Mags had this to say: "With all the nauseating emo-hardcore and pop punk bands whining about their relationship problems in every damn song, its good to finally hear a band that remembers what this genre of music used to be all about... Being Very, Very Fuckin' Pissed off. Right on Thirteen and a Half."

Send a $6.50 money order made payable to
Mike Repel
To 13 1/2
P.O. Box 08420
Chicago, IL 60608

all of Behind Enemy Lines for being awesome, and Andy for setting up the fun show at Mr. Roboto's!)

I'm sorry I can't say more. This column has come to the end of its allotted space, so until next month! Read my article on the DNC in Boston to continue my tale of cameras, anarchists, and police...

Also, by the time you read this, sometime in late September or October, THE PROFIT$ will be on European tour with our new discography on Active Distribution. I'm excited for this adventure in punk and solidarity. Thanks so much to everyone who has helped book shows and to Jon@ for getting this together. See you punks on the other side of the Atlantic!
Love, Erika (www.theprofits.org)



I really dug myself a hole with the past couple of columns (or lack thereof). I'll try to keep my non-record writing on *Terminal Boredom* from now on, as I have an insurmountable pile of vinyl to plow through. Naturally, a few releases of note (mostly readily available) will be skipped for favorable coverage of the heavies (of which there are a ton), so boo-hoo elsewhere. Actually, by the time you finish this column, you'll wish I never came back!

I've become slightly obsessed with late 70s/early 80s DIY as of late. Triggered by Hyped2Death's fantastic *Homework* and *Messthetics* series and the semi-recent *Ugly Things* list of the *Top 100 DIY Records* that Johan Kugelberg compiled, I've been seeking out some of this material with mild success, which is more than I expected. It appears that this stuff is gaining steam in the dork circles that I inhabit, with levels of chatter and nail biting eerily reminiscent of '77-'82 rare punk collecting. Although I'm clearly lacking the time and funds to dive in head first, the few reissues that I have found have resulted in *serious* spinning. Naturally, I have gravitated toward the bigger names associated with this mystery music. THE HOMOSEXUALS seem to be the most talked about band out of this school, and for good reason. You might recall my foaming-at-the-mouth review of *The Homosexuals' CD*, which was released on Morphius in January of this year. Things have only gotten worse this month, as Hyped2Death has finally released *Astral Glamour*, a 3xCD set containing everything the band (and their various alter egos) released on vinyl between 1978 and 1982. Naturally, there are a handful of previously unreleased tunes, a superior mix, several previously unpublished photos and *extensive* liners to guide you through the greatness. It's the kind of release that you dive into and never come out of. I'm soaking it all in slowly (I'm only on Disc 2 after having it for a month), but already feel confident in my assertion that it will easily go down as THE BEST REISSUE OF 2004.

Should you require a smaller introductory dose of DIY before getting poisoned, do seek out Pop Con's reissue of the second single by THE SILVER, "Do You Wanna Dance?" b/w "Popper" 7". The Silver was a pre-teen combo from Finland in the early 80s...and that's all I know. Bios aside, this is easily one of the noisiest, most chaotic and disturbing singles I've ever heard. The level of inept, sugar-rushed chaos on "Do You Wanna Dance?" is off the charts. They sound like they are tearing the studio apart (maybe even themselves too) on this single, bashing and screaming through the "song" in a way that is both haunting and inspiring. The Silver might be the perfect example of the "anything goes" nature of this genre...and they certainly push things to the limit here. Timid folks should steer clear, but these problem children sound *perfect* to me.

After hinting at it for a couple of months, Alternative Tentacles' MENTALLY ILL reissue is finally available! *Gacy's Place: The Undiscovered Corpses* is a 31-song (!) excavation that is sure to please *Killed By Death* devotees. On top of the original and highly collectable 7"EP, this reissue boasts a whole slew of demos, some of which have re-recorded vocal tracks to beef the sound out! I initially thought I had heard all they had to offer in "Gacy's Place", but there is a lot more prime-cut Mentally Ill derangement for sickos to plow through here. Totally surprising and totally great!

Crypt Records is back with two more reissues! Naturally, both are wild as fuck and worth your attention. Are you in search of some down-home gospel? *God's Got It: The Legendary Booker Singles* by REV. CHARLIE JACKSON is your ticket to heaven. Heretic motherfuckers might be better suited to snatch up the simply fantastic reissue of the incredibly rare (20 existing copies!) of the lone 45 by New Orleans 60s teen garage punk giants, DR. SPEC'S OPTICAL ILLUSION. "Tryin' To Mess My Mind" b/w "She's The One" beats the shit outta any so-called vintage garage stomper I've seen reissued lately. If there's one label I trust with this shit, it's Crypt.

Although the sleeve says it was released in 2003, obscure Euro punk fans should definitely seek out Supreme Echo's *Victim Of Safety Pin: Polski Punk Underground 1977-1982* compilation LP. Much like the two most recent *Killed By Death* compilations or the *Tutti Pazzi* series, this comp has introduced me to a slew of great Euro punk. Perhaps the greatest thing about this comp is the 20-page zine that comes with it, offering detailed histories of underground rock 'n' roll in the area, band biographies, discographies, and a whole slew of great photos. Sure, it's a scholarly dork/punk release, but isn't that what we are?

Where would we be without replica reissues and bootlegs? Probably in Maui, enjoying our lives or something. First off is the *Peace?* 7"EP by THE DICKS. A very timely bootalike I'd say, but one that is readily available on the Alternative Tentacles collection. Last Year's Youth has put together one hell of a package for the *Where Did The Money Go?* 7"EP by VICTIMIZE, comping both of their 45s on one slab and surrounding it with eight pages of liners and a slew of photos and flyer art. Finally, and perhaps most drool-inducing, is the Rockin' Bones colored vinyl reissue of the *Kill Yourself* 7"EP by THE LEWD. C'mon...you know you need 'em!

One of the more interesting releases I've stumbled across is a 45 by THE WAYOUTS, a San Francisco garage punk outfit from 1985. It only took them 19 years to get a single out, but in this case, it's definitely better late than never. "Take A Walk" b/w "Have Love Will Travel", released on J&T Records, could be thought of as some sort of proto-Budget Rock historical artifact...and a good one at that! "Take A Walk" is a LYRES-inspired punker, but the trashy recording reminds me of the sort of stuff found on a *Killed By Death* comp. Great stuff!

Following in the footsteps of Dischord's demo reissue of MINOR THREAT, Spontaneous Combustion Records has done the same for GOVERNMENT ISSUE! The *G.I.'s First Demo 1980* 7"EP is a mandatory purchase for just about anyone into punk from this era. You get early versions of tunes that would later be on *Legless Bull*, as well as a couple that have never been released anywhere else! It appears we have a new force in the punk excavation department, as Spontaneous Combustion's next release is a reissue of the *Blues* 7"EP by THE CHIEFS! Expect a full report on that next month!

Flashing forward, regular readers of this column know the amount of attention I pay to a certain group of freakazoids from Memphis. JAY REATARD and ALICJA TROUT are associated with *six* records of note this month! You'd think that at least one of these six would be a dud or something, right? Think again!

In celebration of the return of THE REATARDS a few months back, there are a couple of new releases that deal with Jay's tortured, brilliant past. Goner Records' *Live* Reatards LP captures Jay at his youthful, self-destructive best. This superb live document is complimented by the *Bedroom Disasters* CD-R, a collection of Reatards demos and unreleased covers! Rounding out Jay's destructo-period is *Live And Shatterd!!* (no "e"), which appears to be the one and only live set by THE BAD TIMES, Jay's one-off project with ERIC OBLIVIAN and KING LOUIE!!!

As for Alicja, we finally see a proper vinyl release for her other combo, MOUSEROCKET! You might recall my run-down of *Water Recordings*, the CD-R she released through Contaminated about two years ago. Well, Empty Records has just released MouseRocket's *S/T* debut LP! Mixing some of the CD-R material with new recordings, this LP really knocked my socks off. Every song couples of the sweetness and strain of Alicja's songwriting and vocals *perfectly*. MouseRocket differs quite a bit from her other combo, but any fan of her work in THE CLEARS or THE FITTS should make it a point to pick this album up. Also getting a proper release is NERVOUS PATTERNS, Jay and Alicja's synthy side-project. Everyone who had a copy of the CD-R raved about it, and Cochon Records was smart enough to press it up for the masses.

Both of these projects are softer and poppier than the much-famed Black Wavers, but they are also great albums in their own right.

Finally (and best of all), *Future Touch* marks the first LOST SOUNDS release on In The Red Records! This 7-song 12"EP features an angrier and (if you can believe it) more adventurous band, *seriously* upping the ante in virtually every area. *Future Touch* also boasts very crisp production, probably the best of any Lost Sounds recording thus far. The mood fluctuates from crunching highs to smoldering lows pretty drastically over the course of this 12"EP, coming off as a more complete record than most bands' full albums! I find myself more excited about this band than I have been since the release of *Black Wave* (if that's even possible). It's a crazy thought, but The Lost Sounds are getting better!

In typical fashion, it wasn't enough for Larry at In The Red to drop only one monster this month. Naturally, he had to go ahead and release new albums by a few other *heavy* hitters as well. *Hobo Sunrise* is the sophomore effort by THE HUNCHES, and it might just be better than its predecessor. Building upon the noisy, everything-and-the-kitchen-sink framework that they laid down on their previous recordings, The Hunches continue to flaunt their uncanny knack for writing songs strong enough to rise above the shop-vac buzz they surround them in. *Hobo Sunrise* (and it's companion 7"EP, *Fuck Disco Beats*) features all the elements that made the first album great, but focuses them in different directions, taking the band into territory they didn't visit the first time around ("I'm An Intellectual", anyone?). This will definitely make it onto my year-end best list.

The same could be said for *Piscis Clangor*, the new album by Ypsilanti's zonked-out future-primitives, THE PIRANHAS. I managed to snag a copy of this record on their recent tour out west (tales of the bloodshed have no doubt already been told elsewhere) and have been spinning it furiously since. It's troubling though, as it seems that the same people who were infuriated by the free-jazzy weirdo leanings on *Erotic Grit Movies* will continue to piss and moan over *Piscis Clangor*. Never mind the fact this kicks *Erotic*'s ass (and I love that record)! In my opinion, The Piranhas stretch their musical mayhem further with every release, gnashing in new freaked-out directions without toning down their assault. You're fooling yourself if you think *Piranhas Attack* was a by-the-numbers punk rock record, just as you are fooling yourself by ignoring *Piscis Clangor*. The dangerous drug-induced screech of their early records is still present here, along with a whole lot more. Bottom line: if you are fan of violent fringe rock 'n' roll, this is as good as it gets.

My 7" pick of the past few months (maybe even the year thus far) is the debut 7"EP by THE FEELERS, *Fuhrers New Miniskirt*, released on their own Death By Noise label. One of these guys drunkenly passed me a copy at The Blackout and I'd seriously like to thank him for that. The Feelers feature an ex-member of THE REATARDS, but their sound is more akin to midwestern maniacs like CLONE DEFECTS or CATHOLIC BOYS. Snotty, speedy and drug-crazy punk rock at its finest. Act very fast (300 copies only, band is already sold out) if you want a copy…you won't regret it.

A lot of regular *Hurt* readers (meaning, like, three dorks in Canada) appear to a bit reluctant to plunk down cash for anything on the Kick'N'Punch label. I think that's really fucking stupid, but hey, what do I know? I think GORILLA ANGREB stands the best chance at a mass infiltration of our dorky collections, and for good reason. Although not nearly as exciting as their demo and comp tracks, the *Astma* 7"EP still ranks among the best singles I've heard all year. They seem to have traded in a lot of their 70s/80s punk fury for a sound that is clearly influenced by X, but it's a sound I think a lot of different types of listeners can get behind.

THE DIRTBOMBS have added to their already huge discography with two new split singles! The first is their split with JUSTIN ROBERTSON on Slut Smalls, where they check in with the hilariously titled "She Played Me Like A Booger". Their second split conjures up all kindsa emotions, but mostly leaves me thinking, "What the fuck?" BEN BLACKWELL's Cass label teams Mick and company with Detroit's electronic darlings, ADULT. Yeah…no shit. The bands cover each other's tunes, but the point of this single appears to be to further confuse the respective audiences of the bands. It works.

Several zine people had suggested that I pick up the *S/T* 12"EP by THE GEISHA GIRLS on the JSR label. I took a chance and picked a copy up. I then quickly placed them not so neatly in my ever-growing pile of post-punk GANG OF FOUR disciples. There is virtually nothing about The Geisha Girls that distinguishes them from any of the bands that glossy rock/fashion mags shit over on a monthly basis, so why the big grins in punkdom? Somebody? Anybody?

THE REAL LOSERS continue their streak of great releases with a new 7"EP on Bancroft Records, *Don't Leave Me Now*. Totally wild and totally raw, no current band captures the lo-fi garage punk spirit of 90s trash like these folks. Their finest outing yet!

S-S Records is back with two great singles. The first is a solo release by LILI Z, ammunitions specialist for VOLT and THE SPLASH FOUR. "Leatherlution" b/w "Gisela Malaria" is 100% electro-punk, but with a sexier buzz than what was offered by METAL URBAIN or present-day co-conspirators, NAZIS FROM MARS. Also on S-S is "Test" b/w "Birdcall", a new 45 by THE INTELLIGENCE, the band fronted by LARS FINBERG of A-FRAMES. This new 45 is features the same quirky brilliance found on *Boredom And Terror*, but with Lars splitting the duties up in a full band. On a related note, *How To Plan Successful Parties*, the debut album by THE DIPERS (two members of A-Frames, one member of DOUBLE FUDGE) has *finally* been released on vinyl by Omnibus Records.

There isn't a band on the planet that plays *Nuggets*-inspired garage better than THE BLACK LIPS. *We Did Not Know The Forest Spirit Made The Flowers Grow* is the name of their new LP. Hey, it wasn't my idea. What you got here is a noisy, primitive blast of psycho-garage that is in a class of its own. "Time Of The Scab" is easily the catchiest song I've heard all year. Hopefully they come back and vomit all over the Bay Area again.

The true revelation of this month's batch of new releases is the debut LP by a new UK band, BLACK TIME. This was sent to me out of the blue shortly before I left on tour, and I haven't been able to keep it off my turntable. I had no idea what to expect from *Blackout* (released on Concrete Life), but it certainly blew me away. Imagine the best MAKERS material mixed with The Hunches' brand of noise and disdain. This is one seriously fucked up record…just how I like them. I imagine this will be pretty difficult to find here, but check all the various distros and pray it pops up. This one is too good to miss out on.

I feel like I haven't even put a dent in the stack of shit I've got to run through, but I'm fucking spent (and this column is *very* late). We'll catch up completely by next month. The next column will feature a lengthy report on new Japanese punk (yes, I've done it *again*), so check that out if you're interested. Big thanks to SHORT EYES for letting me stink up the country with them and all the people we met on our trip. Until next month… Mitch Cardwell, PO Box 23882, Oakland, CA 94623, letsgethurt@yahoo.com

I'm glad MRR ran a New York City scene report in issue 255. But ya know what? Most of the bands I follow weren't mentioned. I was also down about Jake Filth's review of SOME ACTION's single, which asked: "When was the last time NYC gave us anything interesting?" As a New Yorker, I wanna ask, "Why the impression that NYC (birthplace of punk) is absent of great bands?"

Sometimes it seems like my favorite NYC bands are overlooked. Sometimes great bands are ignored while mediocre stuff gets attention. Is it the same everywhere? Do the bores of Omaha get hyped while gems languish in obscurity? All I know is when I was shopping in a record store in Philly, PA, it irked me to see a big poster of Jessie Malin on the wall…with a magic marker message boldly printed across the top in capital letters: "FROM NEW YORK!" I don't think Malin represents all of NY, and to be honest, I haven't heard a thing he's done since D-Generation, another over-hyped group. As many times as I saw D-Generation, I was never into them. No offense, but for years they opened almost every big local punk gig. Speaking of tiresome/overexposed groups, I also don't dig The Star Spangles, who are now poised to be the *next* D-Generation. Maybe bands like these are why outsiders think NYC never got over its NY DOLLS fixation. But the city that never sleeps *does* dream up bands

besides stale paint-by-numbers Dolls imitators. So I was grateful that bands I'm crazy about, like SOME ACTION, LITTLE KILLERS, THE SHEMPS, and BOOKS LIE were in MRR's scene report. And there are other bands that deserve exposure too. So the theme of my column this month is to mention a few bands unmentioned in the recent NYC report.

WORLD WAR IX. When I first saw them on stage, I was thinking; "these people look like they never could've met each other—much less be in a band together." They're an improbable and unrelated-looking crew. But when they start playing, out blasts some of the funniest punk rock you'll ever hear. The sound is classic. Great original tunes and a few GG Allin covers thrown in for good measure. Envision a lead singer who's mean-looking, semi-chunky, mustached, wears dark-rimmed glasses, and has every inch of his bared arms covered by tattoos. OK? Now imagine him singing: "I don't know what it is... but I like you!...I *like* you!" They're supposed to have a debut album out soon, and I can't wait! www.worldwarix.com

MZ. PAKMAN. These girls know how to write catchy songs about androgynous love, maniacal feline pets, aborting UFO alien babies, having sex with farm animals, being flashed on a subway train, and hoping someone will catch on fire. What more do ya need to know? Well take a glance at their amazing, sexy outfits. Still not enough for ya? Watch the lead singer shout and dance insanely to her own rhythm (apparently uncoordinated with the drums) as she slashes a giant *dagger* through the air on stage! Yeah! www.mzpakman.tripod.com

THE PSYCHOS. I've only seen them once but was amazed. Don't confuse them with any other group named The Psychos (there are many). This is a totally original group. Jennifer Blowdryer was the first to alert me to this genius two-man band of a drummer and a singer/guitarist. Their theme is *murder*. Nearly every song is about some sort of criminal act of carnage and slaughter sung from the point of view of the killer. If you notice occasional slight twitching from the singer, it's not his frightening black eye makeup mixed with sweat and dripping into his eyes. Nope, it's just that the singer has Tourettes syndrome (really). But what of it? They fucking *rock*—even if it *is* a rock they use for cracking open your head to cannibalize oozing, bloody, brains. murdersweetmurder@hotmail.com

THE HECKLERS. There are times I've had laughing fits from the sheer audacity of this band. They bleed chaos. I'm not talking about the average boring "staged" mosh-pit aggression of false-macho posing either. No, I'm talking about a real-deal mess that threatens to fall apart at any second. But it's somehow magically held together by a single frayed thread. I cannot fully explain how exciting it is to see this band. They're a thrilling rickety roller coaster ride—an impending disaster. Strings may break and amps screech feedback, but through it all, Crazy Chris won't be thrown off. Because he's *always* off (in the best possible way). He sweats and shouts with Calm Chris to one side, Creepy Brian on the other, and Paul Sno-Kone at the rear keeping the punk rockin' beat. You may be surprised to discover this band is as tight as can be while managing to appear impossibly sloppy. How they achieve this, lord only knows, but I've observed people at Hecklers shows back away as if stunned, yet unable to leave the room. They stand transfixed as if they can't comprehend what they see. In the end what wins everyone over is the undeniable fact these guys write great friggin' songs. www.thehecklers.com

THE SPITTOONS. Where The Hecklers are loved for their disorder, the Spittoons are loved for their skill and control. Sometimes referred to as "Andy from the Little Killer's *other* band," they're actually so much more. They play no originals. Their slogan is "we play songs we like." These can range anywhere from Ramones and Flamin' Groovies to Kinks and Stones classics. Their crowd-pleasin' take on "Shake a Tail Feather" by the 5 Du-Tones always gets even the most leadfooted clod-boppin' and swayin'. They won't induce you to rub your chin and say, "Hmm. I'm impressed." Because you'll be too busy dancing! Nothing about a Spittoons show resembles anything slick or routine. They just breathe rock and roll. The good-taste and wisdom behind their set list will guarantee fun.

THE PLUNGERS. When Kris isn't whacking on the drum kit in The Spittoons, you'll find her as the brand new drummer for The Plungers. Up until very recently, Al Batross (ex-Ludichrist, MDC, & others) had been the drummer, but he departed to concentrate on other projects. (Check out Al's website at www.digitalsharkstudio.com/albatrossdrums which also has a page dedicated to The Plungers.) The Plungers are Kris, JK, and Masayo Sato-Chalmers, a naturalized Japanese-American citizen who chose to make her home in NYC, the breeding ground for many of her favorite bands. When you witness tiny Mayaso with her guitar in hand as she explodes with a *big* sound, you just wanna cheer! She's a dynamo *born* to play guitar. When she sings: "Gimme, gimme, gimme, some rock 'n' roll" it's one of the most backwards requests ever. Because it's the Plungers who give the rock 'n' roll. When she's not punking it up in the Plungers, she and hubby Jon Chalmers rock out 1950s-style in their band Sato & Jonny.

THE YAMS. What happens when you bring Dave The Spazz, formerly from the Sea Monkeys, and Hambone Legbone, previously from the Lone Wolves, together with an idea in their heads to create a basic three-chord punk band? You get a zany, wacky, and fairly off-kilter group that writes songs like "I Was Drunk When I Met Ya" and "You're Stupid". Add to the mix a dude named Chris on bass who exudes super-cool stage presence, and a gal named Justina who drums while standing, and you've got one of the most unique combos in town. "Basic three chord punk band??" Yeah, right. Now if only we can get Dave The Spazz to stop jumping around so much. He might break something (again).

THE STAGS. All great bands have something that grabs hold of you and won't let go. That's how I feel at a Stags show. There's just no way I can walk away from a stage they're on. I'm stuck there, riveted, unable to turn my eyes away in case I miss something. And it doesn't have much to do with the fact that they're one handsome guy singing in front of three strikingly beautiful women. It's the *sound* the band makes that locks me in a grip. Great punk rock informed by all the best rock 'n' roll, played with feeling and sung with balls. Simona, their guitarist, tells me they've recorded recently. I can't wait to hear it. The band rules.

FOUR DEADLY QUESTIONS. At their record release party in a cool little bar called Hank's in Brooklyn, Matt—the mouth who does most of the between-song banter—had the whole crowd laughing up a storm by just being his lovable self-deprecating self. Their agitated punk-bordering-on-hardcore approach is a perfect backup to grumpy songs of frustration, complaints, and sour grapes. Hey, somebody's gotta lose right? These professional losers make last-place take the first-prize. Love 'em. Debut 7" out now. www.fourdeadlyquestions.com

BAD RONALD. Is this the most obscure band in New York? Probably. They play shows about as infrequently as once or twice a year and they rehearse as infrequently as...never! But do they care? Nah. And why should *you*? If you're lucky enough to catch one of those scarce public appearances, be prepared to get blown away. You like your punk with loud guitars? They got 'em. You dig a band whose drummer beats the living crap out of drums? You want a band with a sarcastic, abrasive, and somewhat weird singer, whose voice jabs through ya like a nail in your skull, and who strolls around the club, chats with audience members, and orders drinks from the bar *while* his band is *playing on stage* wondering what the fuck he's doing? Well, that's Bad Ronald! The musicians don't worry about their singer though. He never misses a cue. And guess what? Things were looking up for this unknown punk band, when three rap MCs and a DJ were brought together by Reprise Records to make a "band" that released an album under the name... Bad Ronald, (even through the *real* Bad Ronald had already been around for years and had two 7" singles out under their name.) *Our* Bad Ronald contacted Reprise and was willing to allow *their* Bad Ronald take the name...for a *monetary fee!* Alas, as is often the case with pre-fab, music industry tax-write offs...the rap group tanked and promptly vanished. So I guess our Bad Ronald will get to continue to play shows under their own name...but I think they would've preferred to get that money (didn't I tell ya NY bands can't get a break?)

THE SMALL POTATOES. A gaggle of folks in the local punk and garage scenes decided to get together to form a band. So what did they do? They formed a traditional *Country & Western* band. That doesn't mean they don't rock. They just do it gently. Lead vocalist Clare is a nu-yawk faux-cowgal with the voice of an angel. Words like "charming," "bouncy," "authentic-sounding," and "fun" spring to mind. Need a break every once and a while from chainsaw guitars, jackhammer drums, and hysterical screamers ripping the garbage-green hair from their heads? Then

these Small Potatoes will refresh you like a tall, cool glass of cactus juice on a dusty afternoon.

ANDY G. AND THE ROLLER KINGS. Take an ex-Devil Dog, an ex-Cramp, put 'em with the ex-Lone Wolves' drummer and toss in two sax players. Whattaya got? Um. *These* delinquents. They're greasy rock and roll with street sensibility. They're the band with the self-described "Kings County Sound." But if there are other bands in Kings County who sound like this, I've never heard 'em. A unique contribution to the scene. http://home.net-com.com/~tlakritz/tlakritz/andyg/rkings.htm

THE SHOP FRONTS. The newest splash-makers are two guys and two girls who produce a lot of punky noise. I've only seen them once so far, but was impressed. I especially liked how each member trades lead vocals on different songs. I believe they'll develop into a really spectacular band. They did a knockout version of an obscure song called "We're Gonna Make It" by a 1970s punk band from Amsterdam called Ivy Green and it received a huge response from the crowd. Their drummer Tom also promotes DotDash shows, where many of these bands have appeared. Find out more at www.dotdashnyc.com

My mama friend Tracey told me about a mom-band compilation CD being put together. I was really curious to find out what a mom-band CD would be all about, so I got in touch with Eileen who's involved with the project. In addition to filling me in on the CD project, she also told me about her band, Placenta, and other on-fire projects she has her irons in. My mind started reeling with a ton more questions than I had already asked her, so it turned into this interview with not only her but also Rachael, one of Eileen's bandmates in Placenta.

Before getting in touch with Eileen, I had no idea there had been a recent explosion of the mom-band phenomenon. Yes, I'm a mom and yes, I play music, but I'm not one to pay much attention to the mainstream press or frequent new websites. So it was pretty weird that while this interview was in progress, one of the midwives I work with (who had absolutely no idea that I was in the midst of this interview) happened to mention to me that she had just seen "The Mom Band" from Detroit on TV. She said it was hilarious because they looked like hell and could really wail on their guitars, but what they were wailing were rock versions of kid songs, like a more-obnoxious-than-it-already-is version of Twinkle Twinkle Little Star.

This particular Detroit mom-band would fall into what Eileen describes in this interview as a category "a" mom-band while hers, Placenta, falls into category "c". Read on to find out what it all really means.

And punkparents, get in touch. yardwide-yarns@hotmail.com or P.O. Box 220331 / Hollywood, FL 33022.

Originally, your band was called The Lactators, then Junkbox, now Placenta. Can you give us some band herstory and how where you're coming from, your personal life experience, informs what doing this band is all about for you?

Rachael: Three years ago I was living with my two children (Elcy, 12 and Tilly, 10) in a 12x12 room in a friend's house. My ex had quit his job and moved away to escape paying child support. I had been "let go" from my job because the boss's son didn't like me. I had a broken arm. I spent a good deal of time on the now-defunct hipMama message boards, mostly talking to other single moms, and I thought, fuck. It ain't just me. The system supports deadbeat dads, the system scapegoats single moms, poverty is the norm for single moms. Most men, kid free or not, have freedom to do what they want, when they want, and women (moms) are left to shoulder the burdens of child-drearing, in a society that eats its own children. Isolation, exhaustion, scapegoating, poverty, disenfranchisement, no future, this made my high-school mohawk experience seem like stringing daisy chains with the Maharishi. I wondered why people weren't talking in the media about this. I wondered why this huge group of people had no voice at all. I wondered why the media "norm" for women was Britney Spears. And I knew it was all fodder for punk rock. So I decided to start an all-mom punk band. I found people through hipMama and craigslist, and the old fashioned way—by talking. We became The Lactators, went through a lot of stuff that other bands go through (hire and fire, good gigs, bad gigs), but the other songwriter in the band really wanted it to be a pop punk, borderline joke band response to the scrap-booking suburban moms she knew through her son's playgroup. I felt confined by the genre, and by the "oh-we're-moms-complaining-about-being-moms" aspect, so I quit, and the band split up.

Last year, at the Big Shut Down the System War Protest the day after The Village Idiot illegally invaded a sovereign country to pillage her oil fields, I ran into Kjetset (ex-Lactator), and we talked. Shortly thereafter, she suggested we start playing again, but not with the intention of reforming The Lactators. In fact, we wanted a non-gender-specific name, because we wanted to be judged on the merit of our rock-n-roll, not on being a "girl band" (Avril Lavigne having replaced Britney as the new norm for "girl rocker"). Junkbox. We played a couple gigs with our new, fabulous drummer, Mistress Linda, and in January, Appolonia the Mysterious (also an ex-Lactator) became our bassist. Then we realized that we wanted to re-embrace the fact that we're moms. It's who we are, it's what we do, it colors every aspect of our lives, and we wouldn't want it any other way.

In what ways do you think it is different being in an all mom band?

Rachael: 1) We can't spend a lot of time schmoozing at bars or clubs. 2) We don't have a lot of time to wank off at practice, so we show up ready to go. *I am the band slacker.* 3) We don't have to explain why we can't just hang out at practice or at the bar. 4) The idea of "all-mom" might make people take notice, on a novelty level, but we have to do a good job to keep them interested, and to have them take us seriously as rockers.

How do you manage to play out on average of twice a month on top of everything else you do—practice, work, have children, political involvement?

Eileen: Fear of death? Punk version of Supermom Syndrome? Everyone asks me that and I have no idea. I just try to do a million things I want to do all at once and hopefully one or two of them will turn out OK.

Sleep? What's that? Really, it's a running joke. I have two kids, run two businesses Rachael: (housecleaning and violin lessons) and am in two bands (Placenta! and The Whoreshoes, a Bay Area all-chick country band). My kids go with me just about everywhere I go and my day planner is my best friend.

What are your shows like?

Eileen: We're big on audience participation, some dancing, a lot of inspiration from Hedwig and the Angry Inch. Rachael makes the women in the audience chant, "I own my own pussy." Can you describe your own music?

Rachael: We do not perform songs complaining about being moms. We do not do cutesy "tweeked" covers like we used to. We perform songs about turning the tables on accepted societal norms of women being objects, of being weak, of being nurturing to assholes who treat us like shit. We have a message of empowerment to women, and to anybody who suffers under the sick, sick dominant societal, hierarchical paradigm, that, really, we all suffer under. And we do it by rockin' our (and our audiences') asses off. We work hard to craft each song into a musical entirety in and of itself. We are a musically tight band; we put on a great show. If you're going to have a soapbox, you might as well play the music so well that people have to listen to the message, instead of tearing apart the messengers.

Eileen: We have very few musical boundaries (Except that I refuse to play any southern rock.) but somehow it all just winds up sounding like "us," whatever that means. When we were calling ourselves Junkbox, we thought it might make sense to say we played junk rock, but we don't know what the fuck it is. We have some songs that are punk rock, some bluesy funk, some hard rock, an acoustic emo type thing, and a pop song.

Rachael: Southern Rock all the way! Ha ha, not really. I write songs about whatever is going on at the moment in my life. Sometimes I try to re-imagine the situation to make me look cool. Sometimes I just tell it like it is. Sometimes, the song won't come out because it's too close. I try to write about simple things, a slice of life (even if it is really weird)—I think Eileen takes on the bigger subjects. Re: Eileen's aversion to Southern Rock. Just wait, we'll sneak one in.

Eileen: What comes into our music is lot of emotional content about relationships, society and about being moms. A lot of our songs are about being REALLY PISSED OFF! But they are also sometimes funny and ironic and everything in between. Mostly I think we try to make the songs match the content of the song. There's this pop song Rachael wrote called

"I'm Ugly" and it has a part that goes "la la la la I'm ugly" so it's a Green Day sounding song with these fucked up lyrics like "I'm ugly and I'm stupid, never had any luck with cupid, maybe if I was thin and pretty, then my life wouldn't be so shitty." That one also has the perverse thing where we enjoy having the audience sing "I'm ugly". Then there's another one I wrote which is about domestic violence. It's got this kind of Jackie Brown Revenge element happening, talking about "You better watch your back muthafucka" and "Bitches bounce back after the beatdown, battered and bruised and used and abused, beware of the women with nothin' to lose" and there's a lot of wailing guitars and Rachael screaming. Assuming you don't bring the kids to all of your practices and shows, what role do your partners and/or support system play in helping Placenta be able to happen? Some of our close friends are also fans. We like to call them our band's "doulas." Amanda has come over to kidwatch. Melissa and Catherine ran a daycare for years and they do some kidwatching. Sometimes we just put them in a room with the TV and a box of cereal and tell the older kids to watch the younger kids and let chaos ensue like a white trash version of *Lord of the Flies*. Just kidding. Sort of. I've got it the easiest because we perform at my house in the performance room of our studio, but generally we just need all the support we can get. Trying to hook up babysitting can be just a nightmare.

Rachael: My kids are older, so they stay at home sometimes when we rehearse (10 am, Sunday mornings, Church of Rock). Sprint is very supportive by letting them call me in the middle of practice to ask where the pancake syrup is. Or, if they come to practice, they help watch Rock and Zen. My ex lives in W. Virginia, my family is in Colorado. I have friends, but I try to spread out the requests for help. I piece it together—there isn't a very good support system in this society for single mothers to be able to pursue anything other than crappy jobs, least of all system-skewering rock bands. Honestly, Jay and Ana are the most helpful, most reliable people for me to lean on to be able to perform, since they are already looking after their own children.

What's the age range of your kids?

Eileen: I have two boys. Rock just turned 5 and Zen just turned 2.

Rachael: Karen and her partner, Ana, have a son, Marcello, 8. My two girls, Elcy and Tilly, are 12 and 10.

What are their lives like? Where are they/what do they do / what are they into while you mamas are working, rocking and helping change the world for the better?

Eileen: Mine don't want me to go to gigs. They just want me to stay home with them ALL THE TIME. That might just be a boy/mom thing, I don't know, but they are both in preschool so I'm sure it gets to be a drag when I go to rehearse or to a gig or if I'm working on stuff on the computer. They're just into normal stuff like breaking pieces off of action figures and jumping off of the couch.

Rachael: E and T are super intelligent, creative, media-savvy, analytical, spiritual human beings. I am constantly amazed at how quickly they can tear apart a media message and figure out the motives behind it. They are very good students in school. They study hip-hop dance, music, and now they want to play soccer outside of school. They have friends, pets, bikes, the usual kid stuff. Elcy is very bookish; Tilly is much more physical. They both meditate, write a lot, cook, make gigantic messes in the abyss known as their room.

What do the band's kids think about their rockin' moms? Are they embarrassed or supportive?

Rachael: E and T really like Rock and Zen and they look forward to seeing them when we have band practice. For my kids, it's a way of life. It's one of the things that we do that makes us a family. They are proud (right now; we'll see when the New Year starts) of having a mom in a rock band—a mom with pink-blue-green-shaved hair. They are very creative and unusual kids, so it's part of each of their identities to be a little "different."

So what's Placenta all about anyway?

Rachael: Hey, the name...we wanted something that was going to be strong, woman-centered, a little controversial, but not in any way tied to PORN.

Eileen: Something we'll be working at for the rest of our lives, I'm sure. As an artist, for me, when I became a mother, it was like the lid of the box was opened and I became emotionally re-connected with myself like I hadn't been since I was maybe 16 and it doesn't feel like the switch is just going to suddenly turn off or something. Our band is coming from a mama-activist/mama-feminist view of the world because we're very tuned into the political meaning of being moms and being women, and so naturally we have a punk anti-establishment orientation. What I'm finding is that the mom bands out there are ranging from (a) "I'm tired of changing diapers!" mom-angsty living room bands to (b) women who have been in bands for years who happen to be moms to women who are moms and in bands whose music has a lot of content that comes from being moms because their music is feeding off of who they are. We are right up front about being moms and our music reflects that just like it reflects the facts that we are sex-positive women, left-wing, pro-breastfeeding, etc. Our music is personal and that makes it also political because being a mom and a woman is inherently political. So we're in the second category. But we really want to get BEYOND the condescending and patronizing "Mom's got a new hobby!" tone of the mainstream press. What mainstream press has been taking notice of mom-bands?

Eileen: Stuff like The Wall Street Journal, People, CNN, and the Today Show. It's weird because at first we were like, cool! The Wall Street Journal! Then we looked at each other and we were like, no one who reads The Wall Street Journal is going to like our music! We're singing, "We are dying a slow death at the hands of the corporation" and we're in The Wall Street Journal. Very surreal.

Why do you think that's happening right now? I know there's been an explosion in the mom-made zine scene over the last few years; is the mom-band thing an extension of that?

Eileen: I think the reason behind the mainstream press is from a lot of really hard work from the mamas in Housewives on Prozac and Betty. I think they really got the press machine in motion as part of the Mamapalooza festival they started. But I've been down with hipMama for years and I give Ariel Gore a huge amount of respect for first putting out the flavor that connected hip mom=political mom=artist mom and Bee Lavender did it with the online version. So I think the mom bands, whether they realize it or not, get a tremendous amount of support from what other mamas are doing with the mama zines and books. You trace the explosion, in part, back to Ariel Gore. Please correct me if I'm wrong here, but hadn't her print zine, hipMama, been out for years before hipMama as an entity became really well known? Kind of like how China had been putting out Future Generation for years and years?

What I'm feebly attempting to figure out here is what role the Internet has played. Do you think the Internet has been largely responsible for this popularity explosion? Case in point ñ Can you trace what's evolved from hipMama (zine? or website?) to what you've gotten yourself involved with and were able to connect with in real life? Has real life community been created through online community?

Eileen: The zine and the online version of hipMama are two different things, but I think the zine definitely set the tone for the online version, at least at the beginning. And the online community has definitely enabled real community to happen. Placenta is an example that proves that. But I also don't think it actually CREATES community. It just fast-forwards it. And I think that's particularly true for moms because if you're a woman who is redefining or exploring womanhood in your life, when you become a mother, you can you feel really isolated. You might find yourself looking for some kind of model of motherhood that's different than what you grew up with, or you might feel the pressure of society's standards of motherhood, or you might be trying to reconcile the fact you're a mom with your past abortions. Stuff like that. When you're a mom, you feel like a lot more is on the line when you're struggling to figure yourself out because it's not just about you anymore. You're trying to really get your act really fucking right because you're responsible for someone else. Those kinds of discussions online, at least for me, created deep and powerful connections really fast.

Rachael: I don't think that any of the bands in the WSJ article had anything other than passing knowledge of each other. I look at it this way—we are musicians. My mom is a musician—she sings in the church choir. For a woman her age, in her community, it is a perfectly reasonable musical expression. I am a child of rock and roll—of punk rock. I am a mom and an activist. It simply makes sense for me to pursue rock and roll as a reasonable musical expression. Is it a "scene" for other people in the same boat to do the same thing? I don't think so. Post WSJ article, the bands have chosen to come together to create some kind of community. Through email, mostly. Eileen and I met through hipMama. Karen found Linda via craigslist. A lot of our equipment and gigs (and song fodder about icky men, I'll admit it) come to us via craigslist as

well.

Is the recent mainstream attention inherently good or bad?

Eileen: So what if *People* magazine wants our picture. I know if they put our story in there, they'll probably just write something about us with a catchy title like "Women on the Verge of a Nervous Breakdown" and they'll think it's about housework. But it's about domestic violence. And I'm torn though too because we would like to reach more people. I just don't think the mainstream press is going to be a real help. People will find out about us more from just word of mouth or through talking to people like you who are already on the same page.

You're working on a compilation CD of mom-bands. Is this project coming out of the network of mom-bands called The Mamalition? What exactly is The Mamalition anyway and how did it form?

Eileen: The Mamalition is just a name for this loose association of mom bands who have been talking to each other since the mainstream media blitz started. Part of it is the bands that did the Mamapalooza event in NYC, part of it is other mom bands that I've been connecting with to try to get people together. I see it as a real artist collective where we could really make a huge statement as a group. So the compilation CD is part of that. I'm trying to get together with other mom bands that own the fact they are moms and who want to put a strong musical vision and artistic integrity out there to support the idea that what moms have to say is fucking important. So I want to use some of the publicity to spin things toward a message that's not condescending toward moms or part of a self-deprecating image that the mom bands are a joke. I want the mom bands involved to own their part in the group. I don't want to run the show. I want it to be a collective.

Besides the compilation CD, what other projects are in the works for The Mamalition?

We're working on another event we're calling MOM-AID where we'll perform on the sa
Eileen: me day in different cities as a benefit for Family Care International. We're trying to figure out how to broadcast the event on the Internet. At some point, I hope we will have a few bands that want to press some vinyl since I have a lot of experience doing that and I think it rocks.

Will the CD be put out on your own label, Soulmine Records, or on a different label?

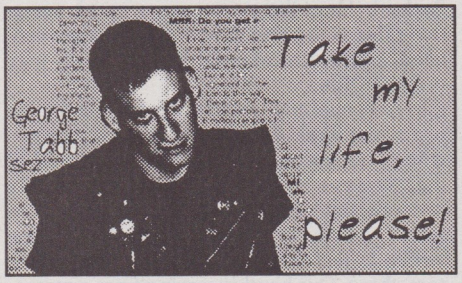
Eileen: I'm collecting the tracks right now and once the CD is ready to go and we have a finished product, I'd like to find a label other than my own to release it. Or we could go straight to a distributor, but that would be a little more hassle. I don't particularly want to go the route of releasing it on my label because I want it to be more of a group effort and not just all about me. Plus I think getting different exposure and different people's ideas on a project is really important so a different label could be a good thing.

Tell us about your label, Soulmine Records. Does it pay the bills or do you have to work elsewhere?

Eileen: The label usually creates more bills than it pays for, but I also suck at being tight with money. Right now I probably have two credit card collectors calling but fuck them. I need to make T-shirts. It comes and goes in cycles with the label, but I will never let it die, so help me. I'm actually really psyched right now because we have an amazing compilation CD coming out in September called *Live Sound Warriors*, which is all live house music performed using old school gear, no laptops or records or DATs or mp3's, just live performances. It's the rawest form of house music, like back in the day. So that's totally exciting. I pay bills by doing research on woman and minority owned investment managers. And we have a PA system that we rent out for parties.

See, hear, and read more about Placenta at www.placentamusic.com and check out Eileen's record label at www.soulminerecords.com

If you're a mama rocker and want to get in on the compilation CD Mamalition project, send your stuff to Soulmine Records / 1076 Aileen St. / Oakland, CA 94608



"How do you stay so young-looking?" asks this old lady at Safeway. She's gotta be at least 30, I mean, with the blonde-haired and blue-eyed child she has standing next to her.

"Huh?" I say, not really paying attention to her, but to the fluctuating prices of frozen green peas. Last week, 93 cents, this week a dollar 39. Fuck this shit.

"You look so young!" says the MILF, as I eye her more closely. Maybe she is under thirty. I forget that they start early out here in Arizona.

"I work out," I tell her and her 11-year-old girl...sure to have a boob job in the next five years.

"A punk rocker, work out?" she says, with a very cute smile and amusement in her voice.

"Well, it goes back a long way....lemme back up a bit..."

*

"I am the Antichrist," I yell at the top of my lungs, as sweat pours down my face, past the Sears headphones, and to the exercyle below. Images of The River Styx, Satan, and me on a surfboard, riding through it all dance in my mind.

"Are you OK?" my mom asks, as she opens the door to my basement bedroom, which is completely devoid of light. A black hole. A black, sweaty, sticky hole. With me at the center, sucking in all the hate, anger, and confusion I can.

"I am the Antichrist, it's what I was meant to be, your God left me behind, and set my soul to be free," I yell along with Slayer, not hearing my mom at all.

"George," she yells, "you are singing in 'that' voice again. You sound like Kermit The Frog on steroids. You're scaring me!"

I kind of hear what she says as I stare at her silhouette against the kitchen light. Sweat is pouring past my eyes, and I keep blinking, as I pedal faster and faster.

"George?" I see her mouth to me.

I pedal even harder, feeling my sweat jacket stick to me like wet paper. From the kitchen light, I can see that I'm about to turn over the odometer on my second exercyle. Another thousand miles. Big fucking deal.

"George," I hear a male voice yell.

I look over, and through a sweaty haze see my mom, and step-dad, Nick, staring at me.

"I am the Antichrist, All love is lost, Insanity is what I am, Eternally my soul will rot," I scream.

I see Nick shrug his shoulders to my mom, and then turn to leave. Suddenly I hear a loud snapping sound, feel a sting against my ankle, watch in what appears to be slow motion as the weighted wheel in the front of the bike rolls forward on the floor, and then I topple over, yanking the headphones and stereo over on top of me.

"Are you okay?" my mom asks me as I lay flat on my back on floor, drenched, with my exercyle and stereo on my stomach. I think I detect a small smile on her face.

I look up at my exercycle. The belt had snapped, again, but this time the wheel had fallen off. This caused the bike to fall over and break the fork that holds the wheel in the front. Another bike down the toilet.

"You know, Barbara," Nick then says to my mom, "I think maybe it's time he joined a gym. This is getting expensive. Let him destroy someone else's property."

"I am the Antichrist?" I manage to whisper as I push the stereo off my groin.

"Good idea, hunny," my mom says, "he screams so much when he works out. He scares the neighbors."

My mom was right. But I bet the gyms I joined wished she'd kept me in the basement.

*

I started working out when I was about nineteen. It wasn't like I was out to get in shape or anything. Actually, it was far from that. I was very happy with my beer and hamburger diet. So happy, in fact, that I'd gained twenty pounds my first quarter in college. Everything was going fine. Well, almost everything was going fine. Except for my colon. For some reason, that had stopped going all together.

"George," explained Dr. Axelrod, the college's in house doctor at the infirmary, "you just don't get it, do you?"

"Get what?" I asked the guy with the curly brown hair, and curly mustache. I had never really seen a curly mustache. It looked like he had pubic hair on his face. So I laughed.

"What's so funny?" asked Dr. Crotch-Face.

I said nothing.

"Anyway," he continued, "you don't seem to understand that your system works as a whole. You must treat your entire body like a temple. Take care of it. Nourish it. Make it grow."

"It's growing fine," I said to him, rubbing my big beer gut.

"Look," he said, starting to get pissed, "what you need to do to make you pass stools again is to drink Metamucil, eat more fiber, and exercise daily."

"Pass stools?" I said, actually not understanding him. I pass stools all the time. Especially at the Orange & Brew, the campus beer joint. They had orange ones. And blue ones. Near the bar. Wow.

"Defecate," said Dr. Axelrod.

I looked at him with more confusion.

"Take a crap. Shit. Dump. Lay a log. Poop!" he yelled.

"Oh," I said, "that."

"Yeah, that," he explained, "if you don't cleanse your system, the toxins can build up and you can get sick. When is the last time you went?"

"Went where?" I asked.

He then explained to me that I should start getting into the habit of taking a dump. Either in the morning or evening. And to try the same time everyday. He also said I should exercise daily, eat more salads and less hamburgers, and drink Metamucil, which he gave me a canister of.

When I got back to my dorm, I tried the Metamucil. Bleech. I then jogged half a mile. And I had a salad for dinner.

The next morning, I sat on the toilet like Dr. Axelrod had told me to. Just to try to go.

Nothing.

I did the same routine for the following four days. Metamucil, jogging, and salads.

On the fifth day, as I sat upon the toilet, reading my roommate's Penthouse, I felt my stomach start to move. First a little. Then a lot. All of a sudden, I had cramps so bad I swear I was gonna give birth. I screamed for help, and lots of guys on my floor ran into the dorm bathroom.

"Arrgh," I yelled, in total pain, from stall number 2.

"What's the matter, Tabb," I heard Rich, my next-door neighbor ask me.

"I dunno. I think I'm gonna have a baby."

Suddenly my colon exploded, and I went like I never did before. It shot out like a cannon ball, and when it hit the water, it soaked my ass good. Then my butt made all sorts of farting noises, and I heard Rich and the others laugh and laugh.

After that, they started calling me names I would rather not repeat.

The rest of my college years were spent drinking, fucking, playing punk rock, and running. A lot of running. I got up to running ten miles a day. First I did it just to clear up my system, but soon I grew attached to it. It made me high. I mean, like totally wasted. After I'd run, sometimes I'd taste the alcohol I had a day earlier. But even if I didn't, I'd feel totally good. And happy. I think they call it "Runner's High." Whatever.

During that time, I also started doing weights at the school gym. I did bench presses, curls, and all that stuff. My girlfriend at that time was Natalie, and she started to work out with me. Soon, her muscles were bigger than mine, and she could literally beat the hell out of me. So I stopped with the weights. And stayed with the running. Soon Natalie was able to lap me when I ran. Women. But I stuck with it. Just for the high.

*

After six years of four years of college, I moved to New York. For good. I took the train up to Central Park to jog a few times, but that was lame. All these yuppies were up there, with their matching clothes, and attitudes. I'd show up in sweat pants and a Ramones t-shirt, and they'd stare at me like I didn't belong. And I didn't. Plus, I hated riding the train home all sweaty. I like to be clean.

So I started to jog around Washington Square Park. At first, during the day. But there were too many people. Tourists, college students, punk rockers, drug dealers. They just kept getting in my way. So I began to jog later. Like early evening. Still too crowded. Then I went later, and later.

Soon I was jogging around Washington Square Park every night around two a.m. And that seemed to work. The only people out there were drug dealers and me. I'd run around the park like ten or fifteen times, and the drug dealers at every corner would count my laps.

"That's five man, " they'd yell, as I'd pass them and wave.

"That's ten, guy," they'd say, as I'd sweat and smile.

"Keep going," they'd cheer me on as I would get to around fifteen.

They were my biggest fans. Soon I got to know them by name. And they got to know me by name, too.

Crazy White Boy.

Eventually, my knees and back gave out from high impact exercise. I started to jog around the park less and less, and the drug dealers began to miss me. Once, while walking past the park late at night, in my leather jacket, with a really cute girl on my arm, one of the drug dealers asked me where I'd been.

"I fucked up my bones and shit," I said to the guy.

"Come on," he said to me, "I'll run with you around the park once for old times sake."

As we both jogged around the park, the other dealers cheered us on, as did my date, who was slightly confused. But then again, the girl was always slightly confused.

As we were running on the final stretch, to the arch, where I'd left my date, we broke out, and ran full force.

Suddenly I felt an arm grab my shoulder and yank me back. I looked over, and the other arm had grabbed the drug dealer.

And attached to those arms was a cop. A big cop.

I spent the next half hour explaining that I enjoyed running around the city in my leather and jeans. And that I didn't deal drugs, just sometimes did them.

That was my last run around that park.

*

"I dunno, George," explained my stepfather, Nick, as we looked at all the exercycles upstairs at Paragon, a huge sporting goods store in New York, "are you really gonna ride the thing? They're damn expensive."

I explained to Nick that I would ride it, everyday, and it would be better for me than running. Also that I'd be at home, working out, instead of running around the park in the middle of the night. It would make my mom happier.

"You have a point there," he said, "but these things are just so much money."

"The healthier I am, the less doctor bills you'll have to pay," I said, trying to sell him on the idea of buying me this nice Italian exercycle. It was white, with green stripes, had an odometer, speedometer, and a big heavy wheel in front to give me lots of resistance.

"But couldn't you just bike around the city like me?" he asked.

I explained to him that with my luck, I'd be run over by a truck within days. He knew I was right.

"So you are gonna really use the thing?" he asked.

I told him I would.

Over the next eight months, use the thing I did. For about forty minutes to an hour a day, I'd turn off all the lights in my room, pull the shutters closed on the windows, put on a Slayer, Metallica, Black Flag, Ramones, Angry Samoans, or some other hard band's album on my Sears stereo, plug in the headphones, dress in my sweats and sweat jacket, and then work out like crazy. As I did so, I'd scream along with the music. As loud as I could. For some reason, it helped me work out harder. And better. I got to release all that aggression I had stored up inside of me. As I'd pedal away, screaming, I'd think how I hated my life, and the world in general.

Nine months later, Nick and I found ourselves back at Paragon. My nice Italian bike had collapsed, and was un-repairable. The belt had snapped more than once, and finally the pedals fell off, chain broke, and fork bent. But I'd turned over the odometer at least twice.

"George," said Nick, as the sales guy showed us all sorts of exercycles, "can we get you a cheaper one since you are gonna break it, anyway?"

I told him that'd be fine. Fuck the Italians.

A year later, which was longer than we all expected, the thing fell apart while listening to Slayer's *Show No Mercy* album. I was screaming along to the song, "Antichrist" and it just collapsed. It was then I joined my first gym.

*

Joy Of Movement was the name of the place. It was located on Lafayette, near Fourth Street, and was a health club for ballerinas. Really. I joined there because my girlfriend at the time, Allison, took classes there and also worked out. They had a large weight room, with lots of exercycles, stairmasters, and all that stuff. Plus, the girls there were hot. I mean, really hot. In their little leotards, flat ballet shoes, and pulled-back hair. I swear, I walked around the place with an erection all the time.

When I first started to stay in shape there, I stuck to the exercycles. Then I figured out how to use the stairmasters, and the Nordic-Track thing. I'd do there what I used to do at my house. Wear headphones, and scream along to really aggressive songs. But at Joy Of Movement, there was light and sunshine. So I'd always close my eyes.

Of course, everyone there thought I was nuts.

Insane.

Homicidal.

After I'd get done working out, I'd open my eyes, and find everyone around me gone. When I'd exit the workout room, I'd see people start to trickle back in. Pussies.

One day, while screaming along to a

Metallica song, one of the guys who worked there tapped me on the shoulder. He snapped me out of the trance I was in so I yelled at him.

"What the fuck do you want?" I said.

I couldn't help it. My heart was beating a million beats per second, and my adrenaline was pouring out of my ears.

"Dude," he said, *Ride The Lightning* rules. Flash before my eyes, now it's time to die!"

After working out, I talked to the guy. His name was Dennis, and soon we became great friends. Every day, after I'd work out, we'd hang out on the fire escape overlooking Fourth Street and drink beer. It was great.

"You ever think of taking a class here?" asked Dennis, one day, as we were dropping spit bombs on people crossing the street from Tower Records.

"Nah," I said to Dennis, "that's for wimps."

"George," he said with all seriousness, "if you want pussy, that's where you'll get it. In those classes. They're full of pussy. Pussy to your left. Pussy to your right. Pussy in front of you. Pussy in back of you. Pussy-rama!"

It sounded good to me, so I asked Dennis what class to take. He told me any of them, because they were all filled with pussy. And gay guys. So I had no competition.

I chose Modern Dance. Don't ask me why. I'm not really sure. I think because it sounded easy, and the class description said lots of stretching. I figured I get to see a lot, watching chicks do splits and stuff.

*

The first day of class I show up in my sweat pants, a False Prophets t-shirt, and my sneakers. Everyone else is wearing tights. Even the guys.

"Are you sure you are in the right class?" asked the teacher. She was hot. Early thirties, breasts that defied gravity, and legs all the way to her neck.

I told her I was.

"We teach ballet here," she explained. "Do you want to learn?"

I looked around the room. The girls were so adorable.

"Hell yeah!" I yelled.

The whole room laughed.

That night, after my first Modern Dance/ballet class, I went home so sore that I swore I'd never, ever, ever, take another class. My neck was sore. My back was sore. My arms were sore. My legs were sore. My groin was sore. Really sore. I think it was trying to do those damn splits.

I used to think ballet was easy. But after that, I knew better. That is the hardest stuff in the world. Those girlie guys who prance around in leotards make me look like a pussy. Which, I guess, is not really that hard to do.

I went back to Modern Dance class the next week, and the next, and the next. Soon I was really getting into it. I learned how to plié, and first, second, third, fourth, and fifth position. Hell, I was becoming a regular ballerina guy. I even thought of buying tights and those flat shoes. So it was a good thing that the place went bankrupt and closed down before I could get a tutu.

Of course that left me with no place to workout, and cut of some money, since the place ripped everyone off who was a current member. Oh well.

*

The next gym I joined was called Mega-Fitness. On Broadway and Houston. Nice place. Big. But kinda dirty. And the guys that worked out there were, well, guys.

Big muscle guys.

Like you seen on ESPN.

And they didn't move away when I screamed "Bastard sons begat your cunting daughters, Promiscuous mothers with incestuous fathers, Ingrate souls condemned for eternity, Sustained by immoral observance a domineering deity," along with Slayer. They just smiled. And when I'd get off the bike, or stairmaster, they'd give me looks like they were gonna kick my ass.

And the showers at that place....

I really didn't like those too much.

They were like the kind I had in junior high school. One big open room. With nozzles. On the walls, and between men's legs. And sometimes I'd see those nozzles standing up, straight. Not fun. Soon, I waited to bathe till I got home.

Next was the Carmine Street gym. Great place. Really cheap, and everyone there could beat me to a pulp. They really didn't have much in the way of cardio-vascular equipment, just weights, lots of them, so I didn't last there long. Plus, the locker room was always full with homeless guys taking showers. The stench and athletes foot soon became too much.

Ick.

Printing House on Greenwich Street. Now that was a great place. A bit on the expensive side, but very clean, wonderful equipment, and cool people. They also had racquetball.

I tried it once.

Chasing around a damn rubber ball in a wooden room. I was terrible at it, so I decided it was a sport for pussies. If I still lived in that neighborhood, I'd still be at that gym.

Now I'm at a new place, and it's fine. It's fucking huge since this is Arizona, and is about the size of an airport hanger. I work out there late at night, early in the morning, whenever. It's open almost 24 hours. Which rules. So things are pretty much a-okay.

Almost okay.

Although I've been "regular" for years now, with my regiment of exercise, Metamucil, and salads, I recently discovered I have hemorrhoids. I think I now scream louder on the toilet than I ever did on an Exercycle.

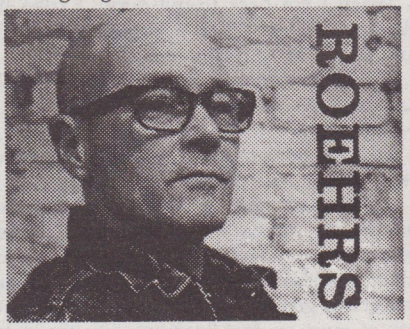
I'm back at it. Scaring the hell out of my neighbors.

Oh well. Nick told me I should try Preparation H. I did. It tastes awful. Whatever.

Take My Life, Please.

Endnotes:

1. Whoa Oh Records. Now that's the schnizzle, fizzle! You know what I mean, dawg? Word up, bands like The Steinways, The Ergs, and the incredible and soon to be the next big thing, The Unlovables. Don't believe me? Check out the their album *Crush Boyfriend Heartbreak*. It has all the markings and sounds of the next Blondie/Advil Levine. Great punk tunes, hot chick singer (my pal, Hallie), cool-ass guitarist Frank, from FranknHeather, and songs like "Today's The Day (I finally kissed you)", "I've cried 4U" and "Counting Sheep". Okay, the songs aren't about the dark prince—but they rule anyway. Get this.
2. Here's to The Emerald Lounge—my favorite watering hole here in P-town, ya'll! Tequillaschizze, makes me fizzle, with a bud chaser, say "Whoa Oh!"
3. Joey Ramone's mom invited me to her other son's (Mickey Leigh from the infamous Rattlers and Stop) birthday party. I went and it was wonderful. Saw plenty of old familiar faces, some that pre-dated punk! Happy Birthday Mickey, and a shout-out to the first punks there ever were. Talk about Old Skool...Rock n' Roll Nursing Home, baby!
4. My book, *Playing Right Field: A Jew Grows In Greenwich* is now out on Soft Skull Press. It's the cat's meschnizzle, and the dawg's pizzle. On my kitchen floor. Where are the paper towels?
5. www.georgetabb.com



DEATHTOLL

Yes! You get two extremely heavy-duty hardcore punk bands on the VIETNOM DMS / YUKIGUNI SCDC *Madness Beyond Insanity* split CD. These two bands represent severe examples of great thug-punk from their respective countries—USA and Japan. YUKIGUNI start the proceedings with "Both Gains," "Voice," "My Self," "We Are Arrived Up to Here," and "Pride is My Core." Read the words to "Pride is My Core": "We can't tell what they really want / Their position, their thoughts, can't find any common interests / Yes, given advice from fellows or seniors / Following our pride, ideas, existence, we go forward step by step / What is right? What is wrong? / Who could show us the real world? / My values, opinions, philosophy / How can I get to the real precious world? / Now everything has a good reason to be / But the core of my heart doesn't fade away / 'Cause pride is my core and is the only way to take all through my life." Fucking excellent!

Next you have a relentless bludgeoning administered by New York City's own VIETNOM. This is ruthless hardcore the way AGNOSTIC FRONT and MADBALL play it. VIETNOM start off strong with "Through My Eyes." Read the words to this tune: "Look through my eyes so you can see / The bullshit world surrounding me / I beat myself into the ground / I lost my soul, it can't be found / Deception and lies, now you realize / It's all that I see as you look through my eyes / Nothing to live for, no turnin' back / Running the streets, out to attack / Through my eyes / All these things are burning in me / Hatred, anger, reality / The emptiness inside my heart

/ Insanity I'm torn apart / How fuckin' blind do you have to be / Not to recognize what's inside of me / The misery I feel today / My will to live fading away / Through my eyes / What do you see."

VIETNOM play through "Right or Wrong," "Shit Out of Luck," "Torn Apart," and "Still Talking Shit." Fucking no quarter given here! These guys play for keeps! For your copy of the VIETNOM / YUKIGUNI *Madness* CD contact Straight-Up Records at Kowa bld 2f Minami-2Nishi-1, Chuou-Ku, Sapporo, Japan; www.straightup-rec.com.

JACK THE RIPPER from Osaka, Japan have a killer new CD out on Bronzefist Records. JACK THE RIPPER started playing hardcore punk back in 1997. Their sound on the new *Fight the System for Peace and Freedom* CD has moved from the street punk sound to a more "D-Beat" sound. The song titles are "Fight the System for Peace and Freedom," "Against the War," "State Homicide," "Fuckin' System Smash State Power," "Lost Children," "Violent Attack," "Decontrol," "Doom" and "Human Meaning." Their words ring true. Read the lyrics to "Violent Attack": "Now it's time to show your real power / Don't be kept by the system / Let's start violent attack / Strike a blow, your strong blow / Can you live without future / Let's start violent attack / Explore the things in your mind / Burn yourself burn yourself / Let's start violent attack / Even you're not accepted by the society / Believe yourself never give up / Let's start violent attack." Good stuff!

Write to Bronze Fist Records, c/o Hideki Takasaki, 5-2-104-203, Higashi-Toyonaka, Toyonaka-City, Osaka, Japan 5600003. Url: sound.jp/bronzefist. Email: bronzefist@hotmail.com.

San Francisco's DEADFALL have a great new EP available for you on 625 Records. These local hardcore punk heroes blister your earlobes with seven excellent songs on the *Comrades* EP. Besides the title track you get "Feign Sympathy," "The Worst Four Years," "From Beyond," "Only Waste," "Dr. Boo Strikes Again," and "Media Agenda." Read the words to "Media Agenda": "The images on my screen are all I need / They provide me proof / I know they always tell the truth / They paint so vividly stories / From around the globe / So I can understand / And never have to leave my home / Brain deactivation-media agenda / Dogma and not fact—propaganda / A world full of dangers in two dimensions / Terror attacks and gang war grab my attention / I'm shown what's wrong / And told why it's right / Full color monitors / Project stories in black and white / Segregation-media agenda / Violence and fear – mass hysteria / It's getting fuckin' scary / I'll be home locked in my room / God help me I don't know what to do / My eyes are glued to my TV screen / This world's fucked up man / We're gonna die / The images on my screen can be upsetting / They keep me in touch I can't get enough / My mind goes blank, my world takes shape / I'll gorge myself on sour grapes / Sour grapes, sordid grapevine."

Great! This is another amazing slice of punk venom from the great DEADFALL. Get this single immediately! Write to DEADFALL: PO Box 22641, San Francisco, CA 94122; www.625thrash.com.

COMPLETE CONTROL from Austin, Texas has a rocking new LP out on Slab-of-Wax Records. This fucker kicks ass! The *Reaction* LP has great 1979 style punk music with thought-provoking lyrics. Read the lyrics to "Bodies are Burning": "We went to where the bodies were sent / 'Cause the ashes fall like rain / Smoke fills the sky with bodies in line / With numbers for their names / Relapse in time is all too familiar / When I hear the sounds of trains / Where's everybody / Where's all the bodies / Where they go / And the world will fall asleep again / As the new plague spreads and marches in / With your new eyes you won't see your graves / With your new ears hear them say.../ We've gouged out our eyes / Stabbed in our ears / So the noise won't carry pain / Lock up the doors, close in the curtains / And pretend the world is safe / Will give them hunger and they'll forfeit all their screams / Where's everybody / Where's all the bodies / Where they go / And the world will fall asleep again / As the new plague spreads and marches in / With your new eyes you won't see your graves / With your new ears hear them say.../ The bodies are burning, bodies are burning.../Death fills the room, we gasp out for air / And they chamber our last breath / So lay down with the world / Her eyes had blackened while the fires settle in / The face pile in we patch up the holes / And let the sirens be the end / Where's everybody / Where's all the bodies / Where they go." Fucking great!

Besides the title cut, "Reaction," you get some other really good punk tunes. Here's the list: "Sick & Tired," "Blame," "Substance Control," "Locked In," "Bodies Are Burning," "Guilty," "Keep Me Out," "Are You Ready," "On the Outside," "In the End." Every song on this *Reaction* LP is good—a very rare quality in an LP these days! Write to Complete Control, c/o Slab-o-Wax Records, PO Box 461082, San Antonio, TX 78246, www.slab-o-wax.com.

Johnny Bodies and his Radio Records from Sonoma, California have a stormin' 11-song BODIES CD for you called *Addicted to You*. These bad humans crank out some tunes that you are familiar with and some that have a fresher taste. The set list consists of: "Addicted to You," "What's She Gonna Do," "Radio," "West End Kids," "Left-Right," "I Gotta Go," "Suicide," "Punk Rock Prom Queen," "Fighting to the Beat," "1-2-3," and "Down on the Blvd." Fuckin' great! Songs like "West End Kids," "Left-Right" and "Suicide" are fucking classic BODIES! A must-have CD for you 'Noma punk fans. Write to Radio Records, PO Box 1452, Sonoma, CA 95476.

The fabulous Leslie G and her Steel Cage Records from Philadelphia have reissued a long out-of-print CD by Tennessee's legendary HELLSTOMPER called *The Real Hillbilly Motherfucker*. This lowdown Southern scum punk originally came out on Man's Ruin Records in 2000. The track listing on *Hillbilly Motherfucker* is a regular cornucopia of rough-and-tumble drinking songs and workingman's blues. Check out this list of songs: "Poor Man's Blues," "Drunk in Alabama," "Sumbitch," "Cock Fightin' Saturday Night," "Barroom Breakdown," "If I'd Killed Her When I Met Her," "Chicken Truck," "Sweet Whiskey," "Another Goddam Drinkin' Song," "Legend of Wooley Swamp," "Suicide," "Hillbilly Motherfucker," "Stank," "Burnin' Love," and "Simple Man." Also included are the following bonus acoustic tracks: "Cock Fightin' Saturday Night," "If I'd Killed Her When I Met Her," "All Pilled Up," "Pabst Blue Ribbon," and "Sweet Whiskey."

One song that really strikes a nerve is "Poor Man Blues." Read "The King's" intro and the lyrics to this heart-felt country tune. Intro: "This is an original but at the same time it's as old as the hills. We've all heard the story before and half of us have lived it to one degree or another. Cheatin' women desperate men. To me, this is the song where it finally came together and we grabbed that sound that had been in the back of my head since day one." "Got one foot in the graveyard / Got one foot in the blues / Spent a lifetime wearin' poor man's clothes / Just a payin' a poor man's dues / Got my head inside the bottle / But the bottle's almost dry / Found myself a hole in the wall / I'm gonna crawl inside and die / Poor man's blues—my whole life long / Got the poor man's blues, sing a poor man's song / Got a woman says she love me / Wears my ring upon her hand / This women thinks that I don't know / That she's got another man / I got a .38 revolver / I got bullets one, two, three / One for her, one for him."

This infamous band has cut a swath of destruction across the southern tier of the United States. Read some of the liner notes by Alan King, the esteemed vocalist for HELLSTOMPER: "Howdy ya'll and welcome to The Real Hillbilly Motherfucker. This is the album as it shoulda been done way back when. Without going into too much bitchin' and moanin', suffice it to say that we were never much happy with the treatment of this album (nor ourselves) by its previous label. If you have one of the old copies, feel free to go throw it away now. The first 15 tracks on this album are the remastered Hillbilly Motherfucker complete with the missing "If I'd Killed Her When I Met Her." Tracks 16-20 are from a live radio broadcast that we did sometime back in the winter of 1999 while we were writing songs for this album. It was recorded off the air by a cheap, shitty stereo onto a cheap, shitty cassette. Kommandant Kay shined it up enough for us to add it on here as a bonus for all the loyal Hillbilly Motherfuckers who mighta already bought this album once. It sounds a lot better if you drink about a pint of corn whiskey during the first 15 tracks. We drank about three times that much before we recorded it. I've always had a soft spot for this album and I'm glad it's now back out there among the living. We hope you have as much fun with it as we did."

Fuck yes! This is raw unadulterated liquor-soaked Hillbilly music! Get some for yourself by writing Steel Cage Records at PO Box 29247, Philadelphia, PA 19124; huss@stellcaerecords.com; www.steelcagerecords.com.

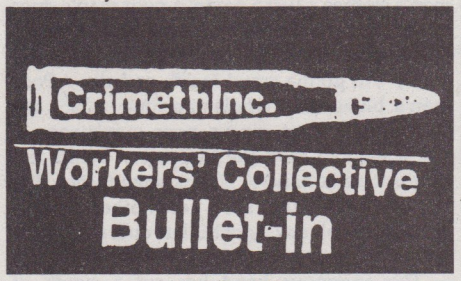
Greg and THE BOILS from Philadelphia / West Chester, Pennsylvania put on a hell of a show in San Francisco recently! THE BOILS are on the road promoting the *Ripping Waters* CD and they played a strong set! Look for a new

full length LP from THE BOILS soon on TKO Records! Opening for THE BOILS were DEATHTOLL from Oakland, California and their set was mind numbing! These four tough guys unleashed a barrage of some of the heaviest guitar thunder ever witnessed in these parts! DEATHTOLL has a brilliant 7" available on Kangaroo Records out of Amsterdamn, The Netherlands. DEATHTOLL has a positively crushing sound, and the glowering demeanor to back it up. Keep an eye peeled for DEATHTOLL in your town! This band is one of the most brutal forces in music today! You will be reduced to quivering protoplasm! Contact Kangaroo Records for DEATHTOLL product at Middenweg 13 – 1098, AA Amsterdam, The Netherlands, www.geocities.com/tysonkangaroo.

Until next month—

See you around—

I'll see you fucks at the bar!



PART ONE

It's yet another installment in our serialized anarchist cookbook, yes indeed! The book itself is still in the design and production process, but if in the meantime you're suffering an emotional breakdown or a similar struggle with one of the conditions socially characterized as mental illness, you've come to the right place, for here in its entirety is our chapter on that matter. The book itself will be finished shortly, and available from CrimethInc. Maniac Depressives, PO Box 2133, Greensboro, NC 27402 USA (www.crimethinc.com). In the meantime, please contact us at that address to demand free literature, and keep your eyes open for the new CD by Norway's The Spectacle—it's amazing! Now on to mental health...

It is important to break the silence surrounding the struggles many of us face with the states of being commonly characterized as mania, depression, schizophrenia, panic disorder, and post-traumatic stress syndrome. We need to establish networks of support and guidance for those who are suffering in these ways and are understandably distrustful of the psychiatric industry.

There are no correct or incorrect ways to develop a healing process. My experience, like yours, validates itself. I do not claim to be an authority on these matters, nor do I believe in institutional diagnostic treatment for mental and emotional problems. I have lived and am living through what I write about, and I offer the strategies that have helped facilitate my healing. Compare everything here to your own experience and see what resonates with you.

Your Body

When I'm at my worst, I can't feel my limbs. My skin goes to sleep; I only experience sensation if I really concentrate. I totally separate my mind from my body. When I'm in that place, I eat nothing but sugar, I never drink water, I seldom move, and I barely even notice—the lack of awareness just feeds itself. So many people in our society live this way. The behavioral patterns of self-neglect and dissociation from our bodies that many of us are taught from birth are reinforced by depression, and vice versa. We have to break these patterns. Our bodies need us! We must come back to ourselves.

A reintegration of mind and body must be the first step in a healing process. Many of us envision healing consisting of hours of introspective writing, intimate conversations with trusted friends, crying, screaming, laughing, dancing, exorcism through art and music—but we can't do any of these things if we don't *eat*. And often, no one ever taught us how.

There has been a lot of research done about how different diets regulate neural-chemical and hormonal activity, and there are books in which you can read about this. Learning how to nourish your body is a conscious process that demands full-time commitment. It can actually be fun to look inward and notice how each different kind of food makes you feel—it's a way to get to know yourself that most people never think of trying. Your body has likes and dislikes, just as your mind does.

It can be difficult to meet all your nutritional needs through dumpster diving (see *Dumpster Diving*). One solution to this problem is government food assistance. Food stamps are issued and regulated by federal, state, and local governments; if you are in a low-income bracket, you are eligible for food assistance. If you live collectively, you can get most of your produce through dumpstering or from local farmers (see *Unemployment*), and have one person apply for food stamps to provide for the house's nutritional needs that can't be served by other means. If this person exceeds the income limit and gets cut off, another person can take this role, or more than one person can and you will live with great bounty and much rejoicing.

A few more tips on eating. Don't work for six hours, realize you haven't eaten, and then gorge yourself really fast. Don't get famished, fill your belly, and fill it up again as soon as there's a little room in it. It really is true what they say: multiple small servings, eaten slowly and chewed thoroughly. Extract every drop of nourishment from each bite. Don't forget to make it taste good.

Another important way to re-inhabit your body is exercise. All you have to do is get your heart rate up, break a sweat, and sustain it for twenty minutes. It doesn't matter what you do. You could take a hard bike ride, get a good pair of shoes and try some combination of walking and running, dance alone in your room, go for a vigorous hike, play drums, whatever. You will have so much more physical, mental, and emotional energy you won't even know what's going on. For this reason, it's probably best to do it first thing in the morning: it wakes you up, switches your system on, and gives you a feeling of vitality.

I can't write about health and wellness without mentioning yoga. As a practice of being present in your body, yoga is indispensable. It retrains your entire system, corrects bad alignments, builds strength and flexibility, even teaches you how to breathe. Yoga schools often have free introductory classes, so you can learn a few postures and practice at home. You can get books on yoga, but it's best to learn from someone with a little experience, because if you learn a posture wrong and do it a lot you can seriously injure yourself. The principle of holism is a big part of yoga; it trains us to reintegrate body, mind, and spirit into one whole being.

One more thing about reintegration: if you work, try to find a job that allows you to be outside using your body. Those of us who were brought up middle class were brainwashed to believe that mental work is for the evolved and physical work is for the underlings. In addition to perpetuating class oppression, this belief encourages us to be even less present in our bodies. You can build trails for the parks department; you can do freelance construction or painting or landscaping; you can work at organic farms or be a migrant laborer. You'll learn your body's limits—believe it or not, most people never do!—and you'll exhaust yourself, which can feel really good. Even if you have to be out in the cold and the rain, it can feel more fulfilling than waiting tables, or making fancy coffee drinks for rude yuppies, or selling your plasma. Please don't sell your plasma. What a grotesque example of an exploitative industry literally sucking the life out of the poor!

Lists

I have only recently discovered the power of lists. Most people I have talked to about managing depression have a really hard time just taking care of day-to-day tasks. Making a list of things I have to take care of really helps everything seem less overwhelming. Get one of those little writing pads and carry it with you wherever you go. Make a "to do" list each week. When you finish an item on the list, put a line through it—this is *so* gratifying. If you don't get everything on your list taken care of, just transfer the leftovers to the next list, but take the time to make a fresh list every week. If I look too much at a list I can never seem to finish, it makes me feel more depressed. It reinforces my belief that I can't ever get my act together, and then, of course, that belief manifests itself in reality. The notepad itself is a great tool. You can also use it to write down those crazy ideas and fleeting fantasies you dream up when you're gardening or working or walking around in the rain. You can use it to write haikus about that suicidal squirrel that always waits until a car is about to come before it darts across the street with an acorn in its mouth. You can draw little sketches of all the weird people on the bus. After a while it becomes a really familiar and reliable way to interact with your environment and be present in your lived experience.

More on lists: write down everything you can think of that is beautiful, that makes you feel alive, or that you simply *like*. It's so easy for us to forget these things when we're in our lows, and just naming them can bring them back into our lives. Here are a few of the things on my list: moments of total silence on a city street; freshly opened lilacs; the smell of old books; drinking water when I'm really thirsty;

cobalt blue glass; really good letters; the color of my skin under a full moon; wind; the color green, deep, deep green; cool velvet on my ears and cheeks; the smell of sheep; fresh, clean socks. This is the comfort food of my life and I had more or less forgotten about it, all of it, until I wrote it all down.

In addition to the list of things to live for, compose a list of actions you know will help to pull you out if you're in a bad way. This could include anything from taking a walk around your neighborhood to eating a good meal or spending time with your dog. Give copies of this list to your close friends, so they have some idea of how to help you when you're in trouble. Another good tool to give to trusted allies is a list of warning signs that you're having a hard time. These could be subtle, like circles around your eyes from lack of sleep, or they could be blatant, such as not leaving your bedroom for days. Even if these symptoms seem obvious to you, it's important that you identify them to you friends, so they'll know to come to your aid when they first start to appear.

There is one more list that you cannot do without: a list of the people you will contact when you are having a hard time. Compose this list when you're in a relatively level headspace; if you try to do it when panic is asphyxiating you or you're paralyzed by depression, you will have a very hard time thinking of anyone, and this will make you feel ten times worse. Keep this list accessible—laminate it with packing tape and stick it to your phone or bathroom mirror, make a few copies in case you lose one. Even if it doesn't sound important now, believe me, it will be.

Create!

This almost goes without saying, but people who struggle with depression or other mental and emotional challenges can be gifted with tremendous creative energy. Perhaps when everything else seems totally out of control, people naturally gravitate to those things that can still be given order: words, notes, colors, shapes. When you are having a hard time, focusing on creative pursuits can be tremendously therapeutic. If you can shift your concentration from your feelings of panic and paralysis to arrangements of language, sound, image, or movement that express these feelings, this can enable you to regain your balance and your agency. Don't force this, or let your self-image come to hinge on your creative production—everyone gets writer's block, everyone experiences different phases of creativity—but don't underestimate its power, either.

Crisis

This is the best method I can think of to deal with a panic attack or similar situation. It is what I wish someone had told me to try when I was collapsing under the weight of fear and despair.

1) Breathe. Put your right hand on your belly and breathe into it deeply, feeling it expand. Now exhale for twice as long as you inhale. Count the seconds if you like. This will bring your heart rate to a steady pace and will keep your system from getting overloaded with oxygen. Repeat this process. Stay conscious of your breathing. Remember: if you're still breathing, you're still alive.

2) If you are not at home, if you are at a show or a restaurant or are traveling and are in common space at a stranger's house, quietly leave the room. When there are lots of people around me and I feel the way you're feeling, it generally makes it worse. If you're with a friend, ask them to come with you; if you're alone, that's OK, too. Go out to the yard or into an empty room, perhaps the bathroom, somewhere you won't attract a lot of attention and where you are not in physical danger. Don't move very far. Don't cross any streets.

3) Now, come back to your body. You might not be able to feel your limbs, or your skin either. This is a reasonable response to fear, but returning awareness to your body will do a lot to make you feel safe. If you have someone you trust close by, ask them to hold you, very gently. Focus on their arms supporting you, keeping you safe. If you're alone, wrap your own arms around yourself.

Sit down somewhere, a soft place if you can find one, and slowly, gently, rock back and forth. Your body remembers this from when you were a baby and it will comfort you now just like it did then. Keep breathing, exhaling twice as long as you inhale.

If you are still feeling disconnected from your body, close your eyes and imagine you are filling yourself back up again. Imagine a warm, white light pouring into your feet and filling you up, moving through your legs, up your torso, into your shoulders—keep breathing—down your arms and into your hands, up your neck, into your face, all the way up to the top of your head. Now you are full. Rock gently back and forth until the rhythm naturally slows itself, until you are still and safe. Keep breathing, exhaling twice as long as you inhale.

4) If you're alone and still having a really hard time, find your list of people to call when you feel like this. If one doesn't answer, call the next person, and then the next one. Go down the list, all the way down and back up to the top if necessary, until you reach someone. Tell them exactly what's going on with you.

5) Don't fight it. I cannot stress enough that the only way to get through difficult feelings is to let yourself feel them. Trying desperately to hold at bay everything raging inside you will only intensify the storm. You must move through these feelings. Don't deny the experience, acknowledge it for what it is. Name it: "I feel really scared right now," "I feel like the walls are closing in on me," "I feel like I'm sinking."

And just hang out with it. Don't let it consume you, don't let it be everything that you are. Recognize it for what it is, a feeling, and then let it move through you. Soften into it and be with it and it will pass through ten times more quickly and cleanly than if you clench onto it.

(to be continued next issue)

So where was I last month? Oh, I remember now. I was boring you with rants about my sleep-depraved life; giving you a brief glance into this columnist's occasional low-spirited psyche on all things hardcore. Needless to say, I was reluctant about packing into a car early the next morning to head down south for the INSTED reunion shows. Surely it takes more than a couple hardcore shows to restore my faith. And I can assure you that the remedy will not be found in riding with 4 other opinionated hardcore kids for 7 hours. But I went anyways. How were the shows? How were the opening bands? Did NO DOUBT show up? Did Isaac from XCHORUSX really yell out "Let's see you move like it's 1990!" during the breakdown of "Justice"? Don't worry, all those questions and more will be answered in due time. And so it begins:

From the Start

Getting up proved to be less troublesome than expected. Luckily my roommate Britton was also coming, so he was able to wake me up. We took the *Muni* towards downtown in order to catch the first *Bart* train to Concord (suburb across the San Francisco Bay) where a kid named Kyle was picking us up. Once we got into downtown we met up with Skones (aka Skin and Bones) and Pete. Britton took an immediate liking to Skones based on his appearance. Imagine a lanky, shorter version of Larry Bird dressed in camouflage cargo pants, a white band t-shirt, an SF Giants hat, and these outrageous running shoes consisting of almost every color of the rainbow. While Skones insisted they were Olympic-themed, both Britton and I were convinced that they were the officially sponsored shoes of Gay Pride Week (which coincidentally really was that week). Pete on the other hand thought they were the greatest things since the Jordan XI's. After introducing my roommate to Skones and Pete, we promptly got on the train and arrived in Concord about an hour later. Unlike the rest of the Bay Area, San Francisco is pretty much always foggy and cold in the morning. So when we arrived in sunny Concord to find Kyle dressed in a t-shirt, shorts, and sandals, we decided to ditch the hoodies and pants. I decided to peel down to my white chonies in the parking lot, and didn't notice a little old woman standing to the right of me. Unsurprisingly, she was not impressed. Hey, it wasn't *that* warm outside.

Voice Your Opinion

No big arguments broke out during the road trip. But there sure as hell were a lot of opinions to go around. While we didn't see eye to eye on everything, there were a few highlights that I think we all agreed kicked-ass during the seven-hour drive. They included the VERSE LP, the new RIGHT ON material (in which Skones sings on), *Animal Style* grilled-cheese sandwiches from In and Out, and of course the entire 44 track INSTED discography to get us pumped before the show. Things we couldn't agree on: the new BAD RELIGION record, Del Taco vs. Taco Bell, and the rap part on INSTED's "What is True". All in all it was sweet road trip.

There's Nothing Like It

I went to these shows expecting the worse. I'll be the first to raise a red flag anytime one of my favorite bands get back together to play a few shows. But after hearing through the webvine about how great their shows were back

East, I decided to make it down to Corona and check it out for myself. Driving up to the Showcase Theatre and seeing the marquee with "INSTED" written on it definitely got my blood pumping. The turnout was great. There was diverse mix of young and old, friends and family, and punk and hardcore kids. I was surprised at how cool the club was. I have always heard that the Showcase was kind of lame, but they had a perfect stage for stage dives, great sound, and it didn't feel like it was too big or too small. There was even a balcony where you could get a good view of the band just in case you didn't want do take your chance on the floor (also came in handy for the occasional balcony dive). The first thing I noticed when the INSTED guys finally made it to the stage was that they hardly looked like they had aged from the pictures that I had seen of them from 15 years earlier. Kevin looked almost exactly the same. As soon as the first chord was struck, the crowd came alive with a surge of energy. You could see the elation and excitement on everyone's faces as they barreled through their first song flawlessly. Kevin's voice sounded like the records that I had been listening to for the last 11 years. It was sometime after the third song where people got over the "I can't believe we're seeing INSTED!" sensation, and that's when the stage dives begun. I have never stage dived so much at a show. The whole vibe was incredible. And to top it off, when INSTED kicked into "We'll Make the Difference", you could see Kevin's kids up on the balcony singing along.

I can honestly say without a doubt in my mind that these guys were doing the reunions for all the right reasons. They were getting back together for their friends, their family, and people like me that never had the chance to see them in their heyday. They were neither washed up, nor did I ever get the feeling that they were trying to "get their dues" or make a quick buck. On and off the stage their intentions seemed genuine and sincere. These two shows were some of the best hardcore shows that I have been to in a long, long time. I thought INSTED were one of the tightest, energetic bands I have ever seen. And I was not alone in this sentiment. INSTED closed with "Young 'til I Die" by 7 SECONDS, and as the huge dogpile dispersed you could see that everyone's sweaty face had this ecstatic glow as they slowly exited the building. As I looked around at all the people filing outside in the parking lot, I got this sensation where I felt like I was 15 again. Like you're the luckiest kid in the world because somehow you stumbled onto this world of punk and hardcore. It's a feeling that for whatever reason happens less and less as I get older, so I cherish it even more when it comes around. It came around those two nights. And there truly is *nothing like it*.

Other Random Reunion Highlights

1) Casey Jones sang "Chain of Strength" by JUSTICE LEAGUE during the KILLING FLAME set.
2) Steve Larsen's drumming. Probably the best straight edge hardcore drummer ever.
3) Seeing Alex from CHAIN OF STRENGTH play drums for KILLING FLAME.
4) Vic from INSIDE OUT singing "No Spiritual Surrender" with THE WARRIORS.
5) INSTEAD letting SAY GOODBYE play another short set right before they went on because no one was there when they opened up the show.
6) Posi-Marko's handplant stage dives.
7) Not a highlight by any stretch, but it was weird seeing the bassist for NO DOUBT at a hardcore show standing next to a kid with a CARRY ON shirt.
8) INSTED having his kids come out on stage the 2nd night to do back-ups to "We'll Make the Difference", as well as seeing some of them do their first ever stage dives.
9) THE FIRST STEP's ANTIDOTE cover (to which only about 8 people knew).
10)And yes, Isaac from XCHORUSX really did yell out "Let's see you move like it's 1990!" during the breakdown of "Justice". Ridiculous.

Positive Numbers Festival 2004

The violence that occurred during TERROR's set on Saturday overshadowed everything else during the weekend. It set a damper on the rest of the fest, and ruined the overall experience for a lot of people (as seen by anyone that was there the following day). I feel sorry for the kids who were attending the festival for the first time or were from out of the country who witnessed events that to me contradicted everything Positive Numbers Festival has stood for in the past. I was going to write a lengthy piece on the three-day festival, but decided in the end to talk about the INSTED reunions because I wanted to focus on what keeps me here as opposed to what pushes me away.

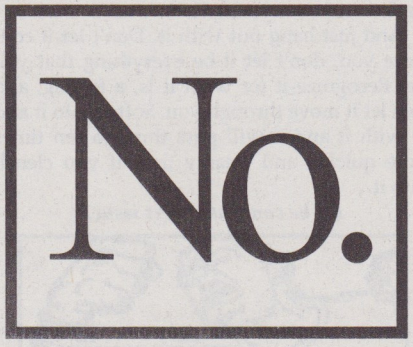
Desperate Measures is No More

At the end of July DESPERATE MEASURES finally called it quits after some internal problems. No use in going into the details here. They will be missed.

Top Ten of October

-Town Of Hardcore #9
-BEYOND Demo and Live @ WNYU
-RIGHT ON (advance of new 7" on Malfunction)
-VERSE LP
-INSTED Reunions
-THE FIRST STEP set at Posi Numbers
-RAIN La Vache Qui Rit LP
-Getting to play Posi Numbers
-BREAKTHROUGH set at Posi Numbers
-Crucial Chuck. The most stand-up guy in hardcore, period.

Please send limited vinyl and a clean copy of the RAIN LP to: Carl Cordova, 746 Baker Street, San Francisco, CA 94115 or email him: ih8thekids@hotmail.com.



Empire is a tricky thing. As the aged cliché goes, history is written by the victors, and history has shown that most empires are eventually defeated – conquest and domination by an alien force is always going to breed resistance, and it is only a matter of time before an amalgamation of the strongest pockets of this resistance and/or a stronger empire topple the conquerors. The trick is that the longer an empire exists, the more history it is able to write, and the more its culture becomes ubiquitous amongst the conquered. The larger the mass of history and culture that has been exported from its point of origin, and the longer its exporters cling to power, the longer it remains unsullied in the annals of "objective" world history. Despite the base economic motivations and historically acknowledged brutality of the Roman Empire, it has retained a largely noble image in the eyes of most people, and this time-distorted picture grows ever more rose-colored with age. While later emperors such as Nero and Caligula are demonized to demonstrate the failings of a powerful culture in decline, it is important to remember that this goes hand-in-hand with glorification of Rome's earlier years, most prominently the rule of Caesar—a brutal, callous despot who bought and forced his way into power while murdering hundreds of thousands of people and insisting on his divine ordinance to rule. The key, however, is that the relative adaptability of Roman culture (i.e., the eventual adoption of Christianity as the state religion) and its longevity after Caesar's demise assured his enduring respectability. Those who presided over the decline are not as lucky. Nothing is so universally reviled as a defeated empire.

In the former British colony of the United States, grasping for empire began at a fever pitch during the years of presidents Andrew Jackson and James Polk from the late 1820s to the late 1840s. A former general in the Indian Wars of the early 1810's, Jackson had a widely popular vision of what would later be called Manifest Destiny: the belief that the United States was destined by God to have absolute hegemony over all North American lands from the Atlantic to the Pacific, and that God would reward those who took it upon themselves to make it so. This was hampered somewhat by the fact that the bulk of these areas, particularly from Texas westward to California, were part of Mexico, which had established its independence from Spain in 1821. Jackson spent a lot of time in preparation for a great westward stab to annex these territories for US (white) settlement. In the process, he ordered the murder of countless Native Americans and signed the Indian Removal Act that forced the Cherokee, Choctaw, and other tribes from the southeast to migrate west of the Mississippi (known as the "Trail of Tears" in which thousands more died). Jackson strengthened the institution of slavery throughout the south, and constantly overrode constitutional process of law through unilateral actions while consolidating power in the executive branch. Polk, who came into the presidency on similar expansionist rhetoric in 1844, declared war on the sovereign state of Mexico in 1846 by holding aloft such rallying points as the Battle of the Alamo in Texas (1836) as justification— yet the "visionary" rhetoric of this Manifest Destiny crusade was very thinly disguised (a major rallying cry of the war was "God is on our side"). By 1848 Mexico City was occupied, and the US under Polk was busy driving Mexicans and Native Americans from their lands while simultaneously bringing slavery to the "frontier" of the west. The United States as empire had begun, and in a most brutal way,

by the man who graces the $20 dollar bill and who, along with his chosen successor, enjoys a good deal of respectability as a president.

In such a fashion, the Empire of the United States has built ever steadily into what it is today, through the colonial, expansionist hubris and unconscionable brutality of such widely respected leaders as Teddy Roosevelt and Woodrow Wilson. Today we have George W. Bush, the latest in a long, ugly line of exploitationists who will lie and suppress dissent and perceived "immorality" on the domestic front while bringing down a far deadlier fist on opposition abroad. As with his predecessors, Bush has invaded sovereign nations for the economic gain of a wealthy elite which he represents (to quote Mr. Bush, from a $900-per-plate dinner in 2000: "(Here we have the) haves and have-mores. Some people call you the elite. I call you my base."). He has openly formalized powerful bonds between that elite and the government while maintaining an aura of divine, ordained righteousness with regard to whatever mission he and his state (which we are to trust without question, according to the Office of Homeland Security) may claim to be on. His arrogance is part and parcel of a desperate grasp towards a vastly expanded empire, a particular type of power grab the world has not seen in decades; a type of power grab the world learned, by the mid-20th century, to no longer tolerate. It has invited an upswing of worldwide resistance, resistance that shows no sign of abatement. This resistance will likely not subside as long as quotes like these are applicable to George W. Bush's worldwide vision of the United States as Empire:

"...The (US Empire) organizes the nation, but leaves a sufficient margin of liberty to the individual; the latter is deprived of all useless and possibly harmful freedom, but retains what is essential; the deciding power in this question cannot be the individual, but the State alone...."

"(US Empire) should rightly be called corporatism, as it is a merge of state and corporate power."

"...There has been the courage to undertake great experiments of social and political transformation; for never before has the nation stood more in need of authority, of direction and order. If every age has its own characteristic doctrine, there are a thousand signs, which point to (the US Empire) as the characteristic doctrine of our time. For if a doctrine must be a living thing, this is proved by the fact that (the US Empire) has created a living faith; and that this faith is very powerful in the minds of men, is demonstrated by those who have suffered and died for it."

"Above all, (US Empire), in so far as it considers and observes the future and the development of humanity quite apart from the political considerations of the moment, believes neither in the possibility nor in the utility of perpetual peace...War alone brings up to its highest tension all human energy and puts the stamp of nobility upon the peoples who have courage to meet it."

"(The US Empire), in short, is not only the giver of laws and the founder of institutions, but the educator and promoter of spiritual life. It wants to remake, not the forms of human life, but its content, man, character, faith."

"(The US Empire) is itself conscious and has itself a will and a personality—thus it may be called the "ethic" State..."

"The growth of empire, that is to say the expansion of the nation, is an essential manifestation of vitality, and its opposite a sign of decadence. Peoples which are rising, or rising again after a period of decadence, are always imperialist; and renunciation is a sign of decay and of death."

"(The US Empire) denies that the majority, by the simple fact that it is a majority, can direct human society; it denies that numbers alone can govern by means of a periodical consultation, and it affirms the immutable, beneficial, and fruitful inequality of mankind, which can never be permanently leveled through the mere operation of a mechanical process such as universal suffrage..."

"The nation serves even as a sentinel over a can of petrol."

"We become strong, I feel, when we have no friends upon which to lean, or to look to for moral guidance."

"(Bush) is always right."

These are all quotes from Benito Mussolini, Il Duce, self-styled last Emperor of Rome and the architect of Fascism (you can probably guess what word to substitute for "US Empire" in the quotes). Remember Mussolini? Seeing the pictures of his body dragged through the streets, pissed on, burned, stabbed, and kicked a thousand times?

Nothing is so universally reviled as a defeated empire, save for perhaps the emperor defeated.

—Johnny Mink, PO Box 3026, Oakland, CA 94609 johngeek@hotmail.com

August

In two days, I will complete my first full monthly cycle as coordinator of *Maximumrocknroll*. Certainly, I don't feel as overwhelmed by it all as when I first got here, though when I see *Maximum* on newsstands I still get the strangely disjointed feeling of someone not yet firmly in place. Adding to the somehow otherworldly quality of my first months in San Francisco is the constant fog that envelops this city, especially at night. Along with the fog comes a misty chill in the air that doesn't have much in common with the August weather that I have taken as a given my whole life. I guess it alludes to a degree of homesickness on my part to profess nostalgia for the feeling of sticking to sheets at night or sun induced hallucinations during the day, but New York summers are always more fun in retrospect anyway. To compensate, I've taken to sitting on the balcony off of my bedroom window during just the right afternoon moments when the angle of the sun is at it's most direct. It almost feels like August when I do this, but the breeze always gives it away.

The Electoral Blues

You might not have gotten far enough into the magazine to notice that this issue of *Maximumrocknroll* features a lengthy "Election 2004" section. Working on this portion of the zine has underscored the crisis I've been having about this year's Presidential election, which was first exacerbated by moving to California and not being registered to vote here. I find myself thoroughly uninspired about the prospect of registering in order to vote for either someone whom I dislike or someone who doesn't stand any kind of chance of winning. The hours long line at the DMV to fill out voter registration forms couldn't seem like a more enormous waste of time. It's true that a year or so ago, I was resolutely prepared to vote for anybody-but-Bush, but as the election draws closer I feel an ever growing anxiety about my political impotency and the absurdity of choosing between two men whose unethical, ill-conceived politics are so much the same. Surely, for the people in Iraq, the Gaza Strip, or East New York, Brooklyn, the past has proven that the difference between a Democrat and Republican in office is often so negligible as to appear farcical.

To be sure, a misplaced sense of guilt factors into the American left's eager acceptance and delirious support of Kerry as the Democratic Presidential candidate. After all, we've spent the better part of the last two years claiming to oppose the war being fought "in our names" in Iraq and Afghanistan, and now—if you believe Kerry's ardent supporters—we are supposedly being given a collective chance to prove it by voting for Kerry. Unfortunately, the simple pulling of a lever doesn't undo our shared complicity in these most recent war efforts, nor does it erase the war-mongering truth of the Clinton administration. This guilt has something to do with my own anxiety about the Presidential election; I would very much be taken off the hook for Bush's misdeeds, but either fortunately or unfortunately for me, I am not capable of pulling the wool over my own eyes enough to believe that this can be accomplished by voting for Kerry. White guilt never really helped anyone anyway, and I'd rather not patronize anyone who deserves better.

Despite all of this, I finally registered to vote in California when I was stopped in the park by a well meaning but awkward Democratic party volunteer with a visor and a clipboard. She was inordinately sweaty considering how cool it was, and thoroughly unable to look me in the eye. At one point, while I was filling in the necessary paperwork, she kicked me in the leg while shuffling nervously around looking for her next potential voter. In the end, made for a pretty good stand-in for the Democratic party as a whole. Who else could make someone feel so uncomfortable doing something they thought they wanted to do, and then kick them in the shin to boot?

I am not sure if the moral of this story is that I will wind up voting for Kerry—just as I

wound up registering– with a strange mixture of sadness, discomfort, and an odd bit of relief. In any case, it is clear that, should it occur, John Kerry election isn't going to reverse our fortunes in a significant enough way for anyone to breathe easy, nor is hopelessly voting for some third party candidate. It is probably going to take some real soul searching to come up with something more effective than periodic protest capped off by ineffectual electorism, because that something more may likely come with a price. I am not holding my breath for real change, but neither am I giving up on it quite yet.

Some Loose Ends

I cannot *believe* that FRAMTID cancelled their tour. I don't want to think too hard about what it means about my life or priorities that this is pretty much the most disappointing news I've heard all year. I guess it's fitting because it was FRAMTID themselves who taught me: life's hard.

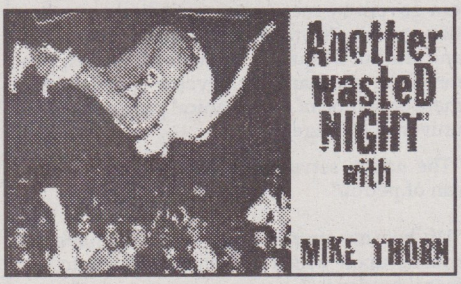
Punks not dead! If I were you, I would keep my eye out for upcoming tours and excellent recent releases by SIGNAL LOST, THE OBSERVERS, SKITSYSTEM, KNUGEN FALLER, INTENSITY, HOLY SHIT, SLEEPER CELL, LOOK BACK AND LAUGH, COLD SWEAT, and even RATTUS.

There have also been some really superb reissues of late, including a number of obscure and nearly forgotten demos from the 80s that have been pressed to vinyl for the first time. It's pretty amazing that even in the year 2004 there are *still* unknown nuggets from the first decade of punk to be unearthed and heard. First off is the stellar VAN SAC 7" on the Distort label from New Jersey. VAN SAC involved an original member of ANTI-CIMEX and fit nicely into the Swedish raw punk tradition. Like other Distort records, this one was pressed in nearly negligible quantities and will sell out fast, so don't sleep. Spanish label Bazofia have issued the 1983 COCADICTOS demo along with some live tracks on a limited LP. COCADICTOS were somewhere along the lines of ULTIMO RESORTE or SCHUND, but are a bit more aggressive than either of those bands. Female fronted punk-as-fuck who are, needless to say, excellent. I'll end with another Spanish punk demo just pressed to vinyl, the ESKUPITAJO 1986 demo 7" on La Vida Es Un Mus records. More memorable Spanish hardcore punk from the one of the labels that brought us the much needed MG-15 reissues. More please!

Endnotes:

Now that I am more or less settled in, I'd like to take a moment to thank all of the people who have spent the last six weeks making sure I know how to do my job. Specifically, Mike, Clara, and Arwen have all devoted a lot of time and care into my training, which has made my transition into the position as smooth as I could have hoped for. Thanks, guys. I have some sizable shoes to fill, so I guess I am now officially wishing myself luck.

I like reading stuff, so if you feel like it, you can email me: golnar@maximumrocknroll.com.



Aggggghhhh!!! Fuck!!!!! I've been pacing around the house all morning trying to figure out exactly how to cram all the random thoughts firing away like miniature neutron bombs across my cerebral freeway onto paper. This happens just about every month—but its Golnar's first month really experiencing it, and hence she keeps on shaking her head, wondering how the hell she got herself into this position. I continue to pace, babbling randomly about my love of FRITES MODERN, iced tea, ice cream, French fries, FUCKED UP, how great CAREER SUICIDE was last night, how I have a soft spot for the first UNIFORM CHOICE LP, and how much I hate George Bush, John Kerry, and the trend of slip-on Vans.

As is always the case when I'm in the middle of some inane rant someone walks in and I feel like an idiot. So, I'm in the middle of some inane tirade against slip-on Vans when Paco walks in the room wearing a newish pair. I, of course, feel like an idiot for comparing them to vilest inventions in the history of man—on par with DDT, nuclear weapons, "the system," capitalism, and compact discs—mostly because Paco (who is in the top five of greatest living people list) seems confused, and slightly hurt. Hoping to dig myself further into a hole I plow into justifications and moronic reasonings for my disgust at such filthy foot adornments—settling with it's because it reminds me of my uncle. In fact it reminds me of all my uncles.

Now why would that be an issue? Okay, so seemingly every one of my older male relatives is too damn lazy to tie their own respective shoes—in fact some of them are seemingly too lazy to actually wear clothes. Okay, okay, they wear clothes—but only if you can really call wearing Dickies one-piece-zip-up-coveralls-with-no-underwear-no-nothing-on-underneath clothes. Personally I'm a fan of pants that don't connect to my shirt—call me crazy. The point is all they do is sit around and watch television, cursing everything they don't understand, while eating cake (nothing wrong with cake, however)—they're boring. They're old and boring. And all these people stalking around in their hip'd up old man shoes remind me daily of my potential fate.

I think me turning 30 recently has made me obsess about this even more than I normally would. It's not the getting old part that bothers me, whatever, that's something I can't do anything about—it's this fear of becoming boring. Of becoming stagnant and set in my ways. Of becoming this person that just watches life just pass me by—I mean, I want to live each moment like I'm going to get hit by a bus in fifteen minutes.

So, no, I don't want to take the easy way out, I want to wear pants separate from my shirt, I want to tie my shoes—so fuck slip-on shoes, fuck apathy, fuck just hanging around.

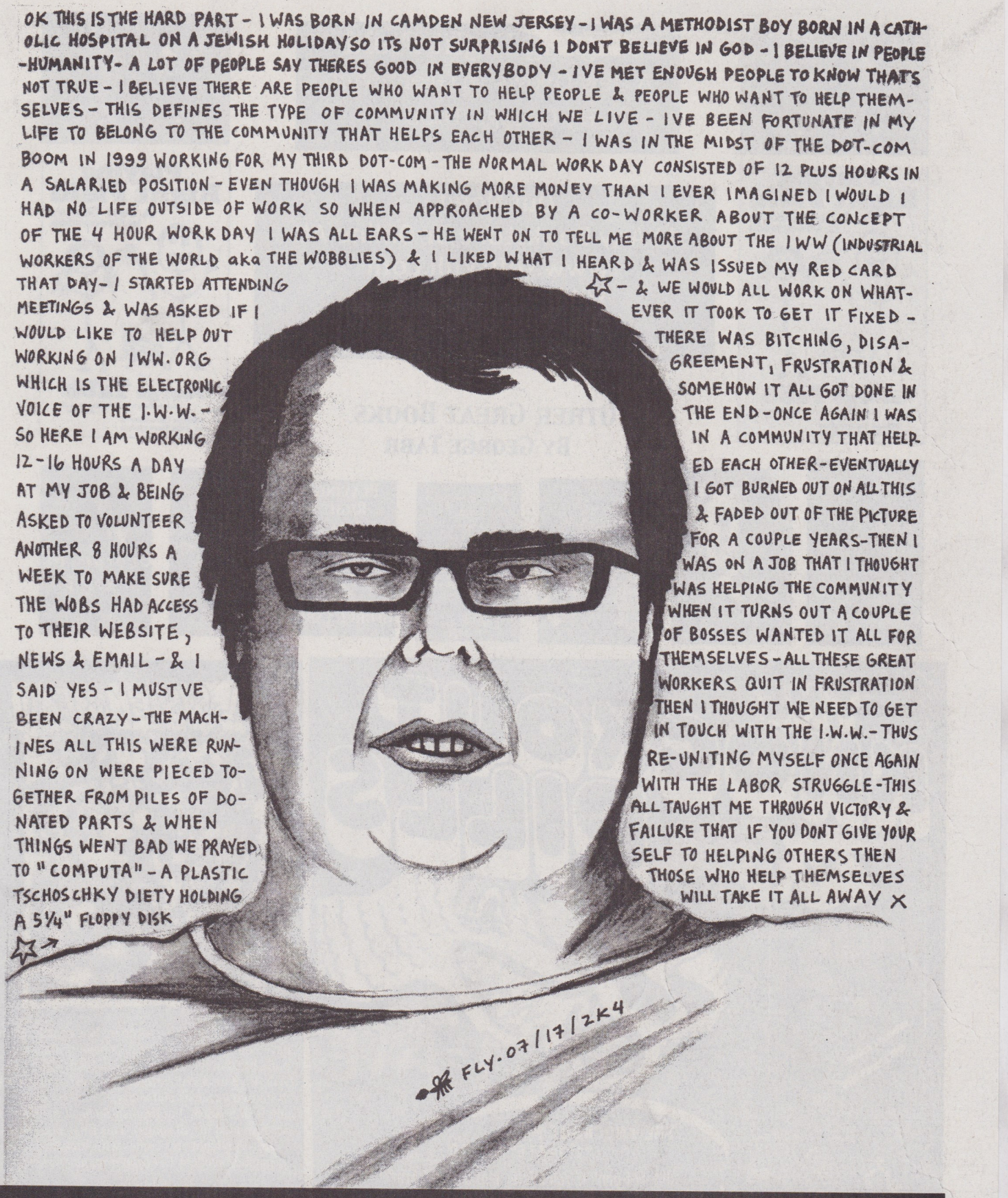
Endnotes:

1) CAREER SUICIDE rules, OK!

2) Dinosaurs are the new pirates.

3) RAMBO wants to go to Russia—get a hold of Tony via tpointless@aol.com if you can help.

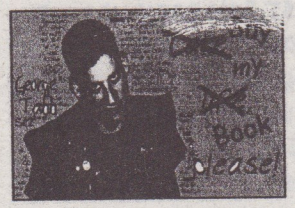
4) Send all fan mail and random adorations care of me to the MRR PO Box or via mikethorn@maximumrocknroll.com.



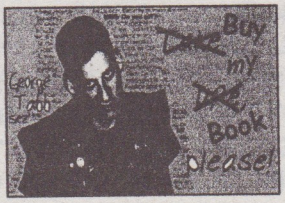
THURSTON GRAHAM—07/17/2K4—OAKLAND CA

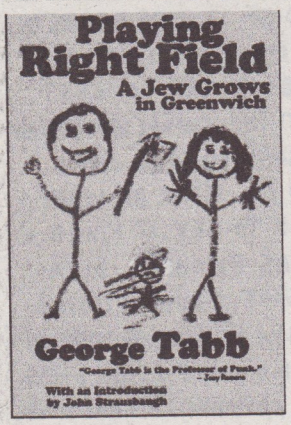
I FIRST MET THURSTON THROUGH THE KILLER BANSHEES SEVERAL YEARS AGO—I THINK THEY ALL MET UP DURING THE DOT COM BOOM THEN IT ALL BUSTED BUT THEY STAYED FRIENDS—THESE DAYS THURSTON IS LIVING AT THE KILLER BANSHEE COMPOUND IN BEAUTIFUL DOWNTOWN OAKLAND WHERE HE IS CULTIVATING AN INCREDIBLE ARRAY OF PLANTS & CONTINUING HIS INVOLVEMENT WITH THE WOBBLIES—IN HIS FREETIME HE IS TRYING TO REINVENT HIMSELF WITH THAT WHICH IS VISUAL, AUDIBLE & OF THE NATURAL WORLD. CONTACT: THURSTON@RESISTANCEWORKS.NET

TO CONTACT FLY EMAIL: FLY@BWAY.NET (PUT MRR IN THE SUBJECT SO I KNOW ITS NOT SPAM) WEBSITE: WWW.BWAY.NET/~FLY



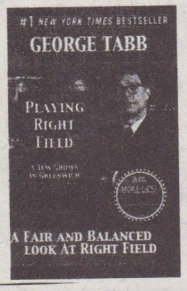
Playing Right Field
A Jew Grows In Greenwich
By George Tabb

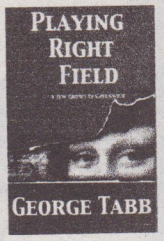


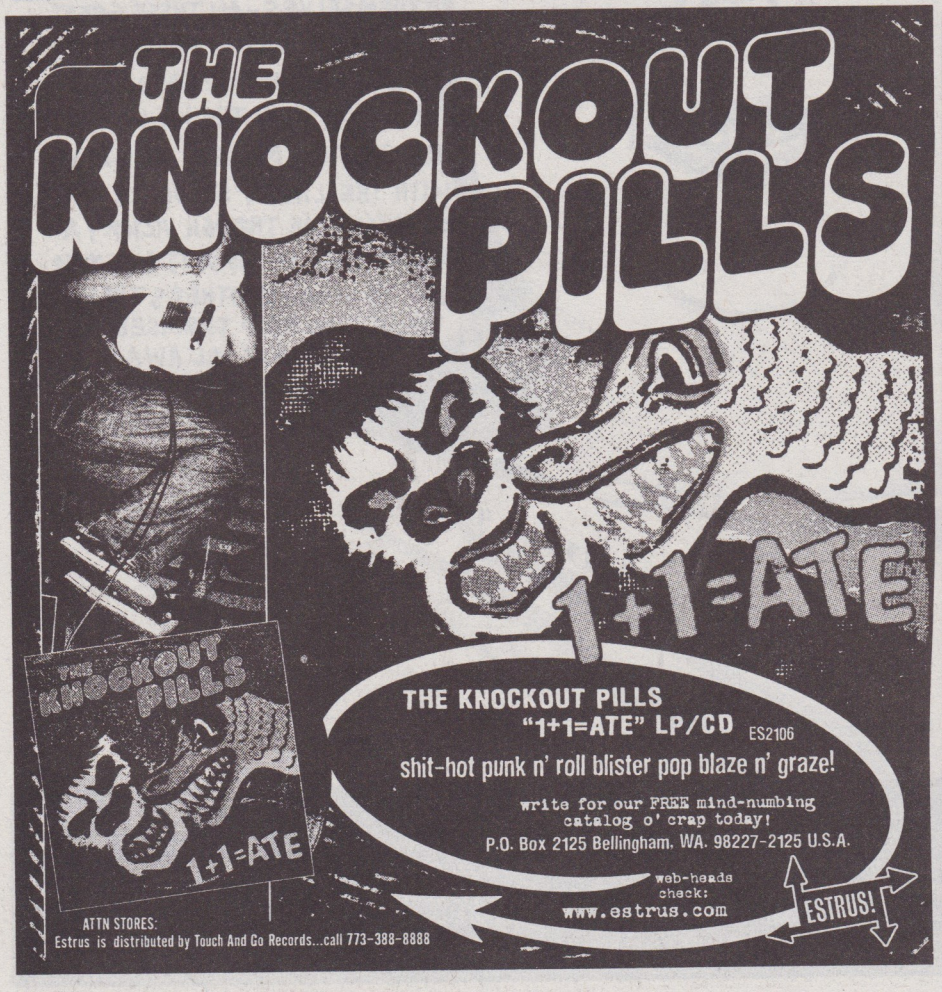


Out Now!
At Any Bookstore Or Online At:
www.softskull.com
www.amazon.com
www.interpunk.com
Please visit: www.georgetabb.com

Other Great Books By George Tabb







Former members of Aus-Rotten, N.S.C. and others have come together to create a powerful anarcho-punk band in the barren wastes of Salt Lake City, Utah. Five tracks of extremely powerful punk rock with two vocalists and angry as fuck lyrics (one song is in Spanish, but English/Spanish translations are provided for all songs). This EP is pressed on clear vinyl and also comes with stickers and a patch. Excellent!! *~ from profane existence*

available from:
www.profaneexistence.com
www.soundideadistribution.com
www.stickfiguredistro.com

loderbrock records/ po box 25453/ slc, ut/ 84125/ www.loderbrock.com

NEW FROM SMOG VEIL RECORDS
THE GODFATHER OF GORE SINGS!
amps II eleven
Still Available
ROCKET FROM THE TOMBS
ROCKET FROM THE TOMBS
WE GOT THIS CHRISTS
THE NEW CHRISTS
RUBBER CITY REBELS
RUBBER CITY REBELS
NEW
ROCKET FROM THE TOMBS
ROCKET REDUX
DAVID THOMAS · CHEETAH CHROME · RICHARD LLOYD · CRAIG BELL · STEVE MEHLMAN
Rocket From The Tombs
NEW 12 SONG CD IN STORES NOW!
amps II eleven
ON TOUR NOW EVERYWHERE!!
CD IN STORES SEPTEMBER 7
Listen & buy at www.smogveil.com
1977 records
WE NOW CARRY A FULL LINE OF 7"S/LPs/CDs KILLER BRIT POWER POP REISSUES FROM JAPAN.
SEE WEB SITE FOR DETAILS
HERSCHELL GORDON LEWIS
PINK HOLES
Check out ClePunk.com for more info!
DETOUR
LIMITED EDITION BLOOD SPLATTERED 6" CLEAR VINYL and ENHANCED VIDEO CD
"Serving You The Best In Pure Weirdo Dissatisfaction Since The 20th Century!"
www.smogveil.com
SMOG VEIL RECORDS
550 W. Plumb Ln. #B501
Reno, NV 89509 USA
SMOG VEIL RECORDS ARE DISTRIBUTED BY: DISGRUNTLED, REVOLVER, UNDERGROUND MEDICINE, SOUTHERN, SUBTERRANEAN, CARROT TOP, CHOKE, SUREFIRE, GET HIP, NOT LAME, MORPHIUS, FORCED EXPOSURE, SCRATCH (CANADA), FUSE (AUSTRALIA) & WIZZARD IN VINYL (JAPAN)

WE'LL MAKE YOU FAMOUS!

T-SHIRTS - STICKERS - BUTTONS - MESH HATS - PAIN

ONE INCH BUTTONS

FULL COLOR OR B/W
SAME FUCKIN PRICE!!!
100 = $25.00 - 500 = $100.00
"i just quit my job to go on"

TOUR PACKAGE

50 BLACK SHIRTS 1 COLOR
500 3X3 B/W STICKERS
200 ONE INCH PINS
$415.00

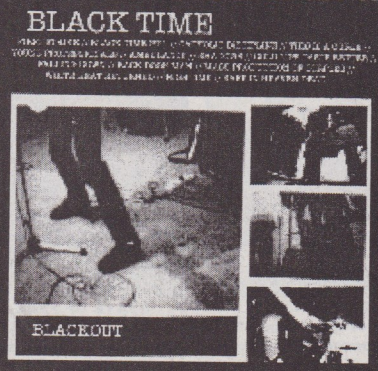
just cause your band sucks dosen't mean your merch has to.

BRO PRINTS

131 center st. #3 santa cruz, ca 95060
www.broprints.com
(831) 427-2767

BLACK TIME - BLACKOUT LP

Vinyl-only no-fi garage-punk mess from the UK!!!



"Great mix of Crime sneer and Pussy Galore trash!" - Terminal Boredom

"This is a great record!" - Maximum RocknRoll

Available from Contaminated Records, Underground Medicine and Dead Beat Records (USA), Clearspot (Netherlands), Demolition Derby (Belgium), Alien Snatch (Germany), Cargo (UK).

NEW FULL LENGTH OUT NOW

AVAILABLE NOW AT
WWW.REDLINEDISTRIBUTION.COM

UNDERGROUND COMMUNIQUE RECORDS

1220 W. HOOD APT. 1
CHICAGO, IL 60660
UNDERCOMM.ORG

art of the underground

Corpus Dei "S/t" EP
-brutal! Ex-They Live

Robert Blake "Still Kissing..." LP/CD
-gut wrenching singer / songwriter

Kitty Little / Kiss Ups LP/CD
-powerpop to the max

Hit Me Back / Out of Vogue EP
-80's influenced youth enraged hardcore

Robot Has Werewolf Hand LP/CD
-wild dual female / male vox hardcore

Ebola Virus "No Redemption" EP
-atheist diy mind blowing hip hop

Robert Blake / Erik Petersen LP/CD
-revolutionary folk anthems

The Young Ones / Armed w. Intelligence EP
-short, fast, dual female / male vox punk

EP: $4ppd **LP/CD:** $8ppd

coming soon: abusing the word, rachel jacobs

Paypal: artoftheunderground@hotmail.com
-add $1 to all paypal orders!
Checks / money orders made out to Alex Kerns

Art of the Underground
3234 Main St. Upper
Buffalo, NY 14214 USA

www.artoftheunderground.com

Catholic Boys CD $10

The Cheifs (gold) LP $15

The Henry Fiat's Open Sore LP $9
- *The Parallel Universe of...*

The Mentally ILL LP $10
- *Gacy's Place: The Undiscovered Corpses*

The Marked Men – LP $10

Functional Blackouts - LP $10

The Orphans LP $10
- *Everybody Loves You When You're Dead*

Exploding Hearts CD $12
- *Guitar Romantic*

Epoxies LP $10

Tyrades LP $10

Killer Squirrel - CD $6

FM Knives LP $10
- *Modern and Useless*

Career Suicide – LP $10

Prices are postage paid in U.S., all others get in touch.

www.operationphoenixrecords.com

Free S&L or HaC zine with every order!

Cash, Check, or Money Order

Operation Phoenix Records
PO Box 13380
Mill Creek, WA 98082

PROFANE EXISTENCE

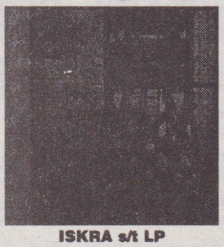
Making Punk a Threat Again! (and again and again and again...)

WITCH HUNT
***EP's of Witch Hunt* CD**
Early recordings remixed!

STATE OF FEAR
***Discography* LP / CD**
All vinyl trax back in print

WITCH HUNT
***As Priorities Decay* LP / CD**
Political punk w/ male/fem vox

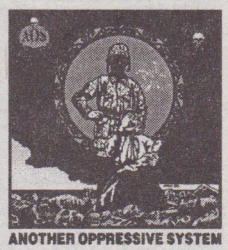
EXTINCTION OF MANKIND
***The Nightmare Seconds...* LP**
Powerful new recordings!



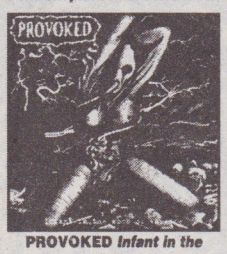
ISKRA s/t LP
Brutal, whirlwind crust from ex- Black Kronstandt

GARMONBOZIA s/t LP
Haunting, melodic crust from MPLS with female vox.

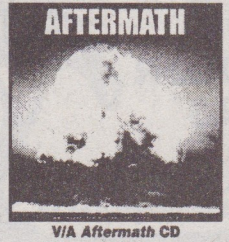
DISRESPECT s/t 7"
Pissed-off, sing-along punk rock with male/female vox.



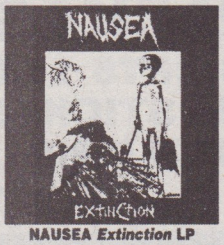
ANOTHER OPPRESSIVE SYSTEM / HUMAN WASTE split 7"
Trans-Atlantic crust attack!!



PROVOKED *Infant in the Womb of Warfare* LP
Powerful crust with female vox.



V/A *Aftermath* CD
An international, 28-band PE benefit compilation.



NAUSEA *Extinction* LP
1990 recording w/ original mix, artwork, & samples

DOOM *Police Bastard* 7"
The classic 1989 EP... Just as important today!

Prices:	USA	Can/Mex	Eur/S.A.	World
LP	$9	$10	$12	$14
CD	$8	$9	$11	$13
7"	$4	$4.50	$5	$6

Send checks, money orders, or well-concealed cash (at your own risk) to the address below. For a complete catalog, send 2 (US) stamps, $1, or IRC's for list of hundreds of titles we distribute. Easy online ordering is available, with the web site updated daily, and additional shipping options available.

PROFANE EXISTENCE • PO BOX 8722 • MINNEAPOLIS, MN 55408 • USA

WWW.PROFANEEXISTENCE.COM

MRR NEWS

MRR NEWS COMPILED BY ANANDI

DOES IT *REALLY* MATTER WHO YOU VOTE FOR?

By Bev Harris / *In These Times*

In the Alabama 2002 general election, machines made by Election Systems and Software (ES&S) flipped the governor's race. Six thousand three hundred Baldwin County electronic votes mysteriously disappeared after the polls had closed and everyone had gone home. Democrat Don Siegelman's victory was handed to Republican Bob Riley, and the recount Siegelman requested was denied. Three months after the election, the vendor shrugged. "Something happened. I don't have enough intelligence to say exactly what," said Mark Kelley of ES&S.

When I began researching this story in October 2002, the media was reporting that electronic voting machines are fun and speedy, but I looked in vain for articles reporting that they are accurate. I discovered four magic words, "voting machines and glitch," which, when entered into a search engine, yielded a shocking result: A staggering pile of miscounts was accumulating. These were reported locally but had never been compiled in a single place, so reporters were missing a disturbing pattern.

I published a compendium of 56 documented cases in which voting machines got it wrong.

How do voting-machine makers respond to these reports? With shrugs. They indicate that their miscounts are nothing to be concerned about. One of their favorite phrases is: "It didn't change the result."

Except, of course, when it did:

•In the 2002 general election, a computer miscount overturned the House District 11 result in Wayne County, North Carolina. Incorrect programming caused machines to skip several thousand party-line votes, both Republican and Democratic. Fixing the error turned up 5,500 more votes and reversed the election for state representative.

•This crushing defeat never happened: Voting machines failed to tally "yes" votes on the 2002 school bond issue in Gretna, Nebraska. This error gave the false impression that the measure had failed miserably, but it actually passed by a 2-to-1 margin. Responsibility for the errors was attributed to ES&S, the Omaha company that had provided the ballots and the machines.

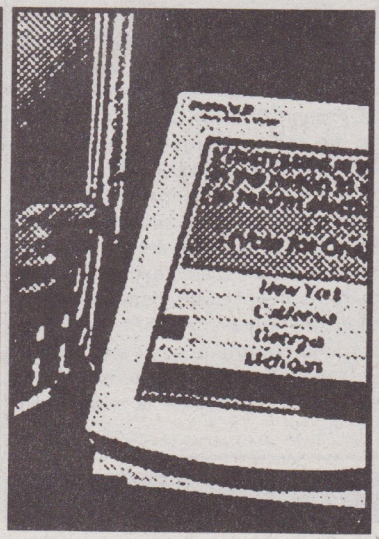
•According to the Chicago Tribune, "It was like being queen for a day—but only for 12 hours," said Richard Miholic, a losing Republican candidate for alderman in 2003 who was told that he had won a Lake County, Illinois, primary election. He was among 15 people in four races affected by an ES&S vote-counting foul-up.

•An Orange County, California, election computer made a 100 percent error during the April 1998 school bond referendum. The Registrar of Voters Office initially announced that the bond issue had lost by a wide margin; in fact, it was supported by a majority of the ballots cast. The error was attributed to a programmer's reversing the "yes" and "no" answers in the software used to count the votes.

•A computer program that was specially enhanced to speed the November 1993 Kane County, Illinois, election results to a waiting public did just that—unfortunately, it sped the wrong data. Voting totals for a dozen Illinois races were incomplete, and in one case they suggested that a local referendum proposal had lost when it actually had been approved. For some reason, software that had worked earlier without a hitch had waited until election night to omit eight precincts in the tally.

•A squeaker—no, a landslide—oops, we reversed the totals—and about those absentee votes, make that 72-19, not 44-47. Software programming errors, sorry. Oh, and reverse that election, we announced the wrong winner. In the 2002 Clay County, Kansas, commissioner primary, voting machines said Jerry Mayo ran a close race but lost, garnering 48 percent of the vote, but a hand recount revealed Mayo had won by a landslide, receiving 76 percent of the vote.

(For more info on this issue, see Bev Harris' web site, www.blackboxvoting.org.—Anandi)



E-VOTING ACTIVISTS FILE LAWSUIT AGAINST DIEBOLD

Jim March of Sacramento and investigative writer Bev Harris have filed a massive lawsuit against Diebold, Inc., on behalf of Alameda County and the State of California. March and Harris allege that Diebold officials knowingly supplied Alameda and other California counties with uncertified voting software, contrary to its contracts and state law, and that the officials falsely claimed their touch-screens were secure against tampering. The activists are seeking a full refund from Diebold; state whistleblower laws allow for triple damages—$42 million for Alameda alone.

WILL THERE BE AN ELECTION AFTER ALL?

Arkansas Indymedia has learned that, according to a brief in the July 19 edition of *Newsweek* (see below), the Chairman of the newly-created US Election Assistance Commission, DeForest B. Soaries Jr., a Bush appointee, sent a letter to Homeland Security Director Tom Ridge which stated that "the Federal Government has no agency that has the statutory authority to cancel and reschedule a federal election." Soaries went on to urge Ridge to seek emergency legislation from Congress, which would give his agency, the Department of Homeland Security, the power to make such a call.

According to the Newsweek article, the letter has been forwarded to Attorney General John Ashcroft's Justice Department to analyze what legal steps would be needed to actually postpone the election. All of this while so-called US counter-terrorism officials are citing what they call "alarming" intelligence about a possible al Qaeda strike on American soil.

During the course of US history Americans have faced many challenges. After losing the Revolution, British troops were again on US soil during the war of 1812. The United States has been involved in two world wars during which it was faced with extremely formidable enemies, at times with one just off of each coast. In 1861 the very fabric of this country was fractured by civil war. Yet, at none of these times, does history record any attempts to suspend our free elections.

In these times we are constantly bombarded by fear-inducing pronouncements by the regime which now occupies the Executive branch of government. Recently, the US House of Representatives voted to keep the USA Patriot Act in force, without changing even the most controversial and blatantly unconstitutional measures contained within it. And now, we see the power-hungry Bush Regime making moves which would empower it to cancel our democratic elections. It would seem that preparations are now being made to put the final nails in democracy's coffin. The events taking place in these Orwellian times are absolutely chilling. We are heading down the path of totalitarianism, and unfortunately most Americans don't seem up to the task of trying to stop this descent into the abyss.

Perhaps they still think that it can't happen here. And maybe they really believe that Bush and Company wouldn't go that far. But can any of us really trust a group of people who have already stolen the 2000 election, lied us into war and are now profiting at the expense of both American and Iraqi suffering?

Election Day Worries

Excerpted from an article by Michael Isikoff in *Newsweek*

American counter-terrorism officials, citing what they call "alarming" intelligence about a possible Al Qaeda strike inside the United States this fall, are reviewing a proposal that could allow for the postponement of the November presidential election in the event of such an attack, *Newsweek* has learned.

The prospect that Al Qaeda might seek to disrupt the US election was a major factor behind last week's terror warning by Homeland Security Secretary Tom Ridge. Ridge and other counter-terrorism officials concede they have no intelligence about any specific plots.

As a result, sources tell *Newsweek*, Ridge's department last week asked the Justice Department's Office of Legal Counsel to analyze what legal steps would be needed to permit the postponement of the election were an attack to take place. Justice was specifically asked to review a recent letter to Ridge from DeForest B. Soaries Jr., chairman of the newly created US Election Assistance Commission. Soaries noted that, while a primary election in New York on September 11, 2001, was quickly suspended by that state's Board of Elections after the attacks that morning, "the federal government has no agency that has the statutory authority to cancel and reschedule a federal election." Soaries, a Bush appointee who two years ago was an unsuccessful GOP candidate for Congress, wants Ridge to seek emergency legislation from Congress empowering his agency to make such a call. Homeland officials say that as drastic as such proposals sound, they are taking them seriously—along with other possible contingency plans in the event of an election-eve or Election Day attack. "We are reviewing the issue to determine what steps need to be taken to secure the election," says Brian Roehrkasse, a Homeland spokesman.

A PENCHANT FOR CANCELING ELECTIONS

by John Nichols /*The Nation*

What with all the controversy that arose after one of President Bush's appointees to the federal Election Assistance Commission sought to establish guidelines for suspending the November presidential election in case of a terrorist incident, citizens can be excused for presuming that this is a radical new notion. But it's not.

Borrowing several pages from the Joe Stalin Manual of Electoral Etiquette, the president's Republican allies canceled party primary elections in states across the country during the current election season—often claiming that voting was pointless because President Bush was going to win anyway.

Last year, Republican-controlled legislatures in Kansas, Colorado and Utah canceled their state-run 2004 presidential primaries. The pattern continued even after the presidential campaign got going, with the suspension this year of presidential primaries in Florida, New York, Connecticut, Mississippi, South Carolina, South Dakota and Puerto Rico.

So it was that, while Democratic voters went to the polls to express their presidential preferences and select delegates to their party convention, the Republican process in many of the same states was effectively shut down. Instead of selecting delegates in primaries that attract significant numbers of voters, some of whom might dissent from party orthodoxy, Republicans in key states chose to play things out behind closed doors—in caucuses or other "official" settings.

Why were so many Republican primaries canceled? Officially, the line was that Republican legislators and party leaders wanted to save the money it would cost to hold the primaries that President Bush would surely win.

Aside from the fact that canceling elections because someone is expected to win creates a democratic Catch-22, the cost-cutting talk is as bogus as the claim that a clear Bush victory could be divined from all those uncounted ballots from Florida's contested 2000 voting. The savings that can be achieved by canceling an election are small, while the cost to democracy is large. Indeed, when legislators voted to cancel the party primaries in Arizona, Governor Janet Napolitano vetoed the measure and declared, "Arizona can well afford the price of democracy."

That is true of every state. So why did the cancellations really occur?

Because Republican party bosses did not want President Bush to be embarrassed by evidence of Republican opposition.

As it turns out, the concern was well founded. In several states that held Republican primaries this year, significant numbers of GOP voters rejected Bush.

In New Hampshire, for instance, 22% of citizens who selected Republican presidential primary ballots voted for someone other than Bush. (More than 3,000 New Hampshire Republican primary voters wrote in the name of Democrat John Kerry.) In Rhode Island, more than 15% of Republican primary voters rejected Bush. In Idaho and Oklahoma, more than 10% of Republicans cast Anyone-But-Bush votes, while almost 10% did so in Massachusetts. Even in the president's home state of Texas, more than 50,000 Republican primary voters refused to back Bush.

Despite the convention show that Republican leaders will put on in New York, Bush has inspired a good deal of grumbling among the faithful. The results from a number of the states that actually held Republican primaries reflect that embarrassing fact. There are no embarrassing results from states that canceled Republican primaries—which, of course, was the point of the cancellations.

No wonder so many Americans got scared when Bush appointees started talking about plans to cancel the November elections. Perhaps they have come to the conclusion, based on all those canceled primaries, that this administration and its minions believe democracy is a tidier enterprise when the voters are excluded.

PAKISTAN FOR BUSH

by John B. Judis, Spencer Ackerman & Massoud Ansari / *The New Republic*

Late in June, President Bush may have lost his greatest advantage in his bid for reelection. A poll conducted by ABC News and *The Washington Post* discovered that challenger John Kerry was running even with the president on the critical question of whom voters trust to handle the war on terrorism. Largely as a result of the deteriorating occupation of Iraq, Bush lost what was, in April, a seemingly prohibitive 21-point advantage on his signature issue. But, even as the president's poll numbers were sliding, his administration was implementing a plan to insure the public's confidence in his hunt for Al Qaeda.

This spring, the administration significantly increased its pressure on Pakistan to kill or capture Osama bin Laden, his deputy, Ayman Al Zawahiri, or the Taliban's Mullah Mohammed Omar, all of whom are believed to be hiding in the lawless tribal areas of Pakistan. A succession of high-level American officials—from outgoing CIA Director George Tenet to Secretary of State Colin Powell to Assistant Secretary of State Christina Rocca to State Department counter-terrorism chief Cofer Black to a top CIA South Asia official—have visited Pakistan in recent months to urge General Pervez Musharraf's government to do more in the war on terrorism. In April, Zalmay Khalilzad, the American ambassador to Afghanistan, publicly chided the Pakistanis for providing a "sanctuary" for Al Qaeda and Taliban forces crossing the Afghan border. "The problem has not been solved and needs to be solved, the sooner the better," he said.

This public pressure would be appropriate, even laudable, had it not been accompanied by an unseemly private insistence that the Pakistanis deliver these high-value targets (HVTs) *before* Americans go to the polls in November. The Bush administration denies it has geared the war on terrorism to the electoral calendar. "Our attitude and actions have been the same since September 11 in terms of getting high-value targets off the street, and that doesn't change because of an election," says National Security Council spokesman Sean McCormack. But The New Republic has learned that Pakistani security officials have been told they must produce HVTs by the election. According to one source in Pakistan's powerful Inter-Services Intelligence (ISI), "The Pakistani government is really desperate and wants to flush out bin Laden and his associates after the latest pressures from the US administration to deliver before the (upcoming) US elections."

Introducing target dates for Al Qaeda captures is a new twist in US-Pakistani counter-terrorism relations—according to a recently departed intelligence official, "no timetable(s)" were discussed in 2002 or 2003—but the November election is apparently bringing a new deadline pressure to the hunt. Another official, this one from the Pakistani Interior Ministry, which is responsible for internal security, explains, "The Musharraf government has a history of rescuing the Bush administration. They now want Musharraf to bail them out when they are facing hard times in the coming elections." (These sources insisted on remaining anonymous. Under Pakistan's Official Secrets Act, an official leak-

(continued on next page)

(continued from previous page)ing information to the press can be imprisoned for up to ten years.)

A third source, an official who works under ISI's director, Lieutenant General Ehsan ul-Haq, informed TNR that the Pakistanis "have been told at every level that apprehension or killing of HVTs before (the) election is (an) absolute must." Says McCormack: "I'm aware of no such comment."

The Bush administration has matched this public and private pressure with enticements and implicit threats. During his March visit to Islamabad, Powell designated Pakistan a major non-NATO ally, a status that allows its military to purchase a wider array of US weaponry. Powell pointedly refused to criticize Musharraf for pardoning nuclear physicist A.Q. Khan—who, the previous month, had admitted exporting nuclear secrets to Iran, North Korea, and Libya—declaring Khan's transgressions an "internal" Pakistani issue. In addition, the administration is pushing a five-year, $3 billion aid package for Pakistan through Congress over Democratic concerns about the country's proliferation of nuclear technology and lack of democratic reform.

But Powell conspicuously did not commit the United States to selling F-16s to Pakistan, which it desperately wants in order to tilt the regional balance of power against India. And the Pakistanis fear that, if they don't produce an HVT, they won't get the planes. Equally, they fear that, if they don't deliver, either Bush or a prospective Kerry administration would turn its attention to the apparent role of Pakistan's security establishment in facilitating Khan's illicit proliferation network. One Pakistani general recently in Washington confided in a journalist, "If we don't find these guys by the election, they are going to stick this whole nuclear mess up our asshole."

Pakistani perceptions of US politics reinforce these worries. "In Pakistan, there has been a folk belief that, whenever there's a Republican administration in office, relations with Pakistan have been very good," says Khalid Hasan, a US correspondent for the Lahore-based *Daily Times*. By contrast, there's also a "folk belief that the Democrats are always pro-India." Recent history has validated those beliefs. The Clinton administration inherited close ties to Pakistan, forged a decade earlier in collaboration against the Soviet invasion of Afghanistan. But, by the time Clinton left office, the United States had tilted toward India, and Pakistan was under US sanctions for its nuclear activities. All this has given Musharraf reason not just to respond to pressure from Bush, but to feel invested in him—and to worry that Kerry, who called the Khan affair a "disaster," and who has proposed tough new curbs on nuclear proliferation, would adopt an icier line.

Bush's strategy could work. In large part because of the increased US pressure, Musharraf has, over the last several months, significantly increased military activity in the tribal areas—regions that enjoy considerable autonomy from Islamabad and where, until Musharraf sided with the United States in the war on terrorism, Pakistani soldiers had never set foot in the nation's 50-year history. Thousands of Pakistani troops fought a pitched battle in late March against tribesmen and their Al Qaeda affiliates in South Waziristan in hopes of capturing Zawahiri. The fighting escalated significantly in June. Attacks on army camps in the tribal areas brought fierce retaliation, leaving over 100 tribal and foreign militants and Pakistani soldiers dead in three days. In June, Pakistan killed a powerful Waziristan warlord and Qaeda ally, Nek Mohammed, in a dramatic rocket attack that villagers said bore American fingerprints. (They claim a US spy plane had been circling overhead.) Through these efforts, the Pakistanis could bring in bin Laden, Mullah Omar, or Zawahiri—a significant victory in the war on terrorism that would bolster Bush's reputation among voters.

But there is a reason many Pakistanis and some American officials had previously been reluctant to carry the war on terrorism into the tribal areas. A Pakistani offensive in that region, aided by American high-tech weaponry and perhaps Special Forces, could unite tribal chieftains against the central government and precipitate a border war without actually capturing any of the HVTs. Military action in the tribal areas "has a domestic fallout, both religious and ethnic," Pakistani Foreign Minister Mian Khursheed Mehmood Kasuri complained to the *Los Angeles Times* last year. Some American intelligence officials agree. "Pakistan just can't risk a civil war in that area of their country. They can't afford a western border that is unstable," says a senior intelligence official, who anonymously authored the recent *Imperial Hubris: Why The West Is Losing The War On Terror* and who says he has not heard that the current pressures on Pakistan are geared to the election. "We may be at the point where (Musharraf) has done almost as much as he can."

Pushing Musharraf to go after Al Qaeda in the tribal areas may be a good idea despite the risks. But, if that is the case, it was a good idea in 2002 and 2003. Why the switch now? Top Pakistanis think they know: This year, the president's reelection is at stake.

POISON CLUB SHUT DOWN

Submitted by Jon Active

On Friday July 30th, a team of Stoke Newington Police and Drugs Squad and a special "Strike Force" unit bust down the front and internal doors of the Poison Club in Dalston Lane, Hackney. The cops detained everyone inside the building and searched everyone and everything. Not surprisingly they found nothing to warrant the action. It was of course a tactical ruse to enter the building having no legal reason to do so and (probably) having failed to get the owners co-operation to evict the squatters. Representatives of the owners had given a verbal license to the squatters to stay there until the building was "needed". The cops were accompanied by some strange coincidence by council officials who immediately declared the building structurally unsafe and therefore could not let anyone stay inside and proceeded to board the building up. Both the drug warrant and the building condemnation are obvious lies but given the number of cops present and the failure of any legal help there was not a lot that those present could do. We did manage to persuade them that we should be allowed to get all the PA and instrumental gear out ("otherwise we may be more tempted to break back in officer!").

During the negotiations Inspector Rock (I kid you not!) in charge of the operation mentioned that "not all police are the same" and that he was "at the Crass gig in Hebden Bridge in 1984" and asked "is Eve Libertene still alive?" Something went very wrong there! A drug squad officer tried to arrest me as a known drug dealer because he had a photo of someone who looked just like me. I think my look of total incredulity must have made him think twice and then Inspector Rock noticed I didn't have the same scar as the geezer in the photo, but hey I did have the same glasses!! Rock cop let it be known that if we re-squatted the place they wouldn't be so friendly next time but he wasn't threatening us! The Council scum said it would be a criminal offense to enter the building in future. They are all liars. At the end of the day we lost our treasured Poison Club, but we kept our PA for the next one and no one got arrested. ACAB and fuck the Hackney council scum. Thanx to those who kept the Poison Club going.

ELECTIONS IN VENEZUELA

From the Asheville Global Report

In a marathon electoral recall referendum marked by high voter turnout, the people of Venezuela voted overwhelmingly on Aug. 15 to keep their president, Hugo Chavez, in office to serve out the remainder of his six-year term. Had he lost, fresh presidential elections would have been called in 30 days.

To the consternation of stunned foes who fought for years to oust him, Chavez won 58% of the historic vote, not only surviving the effort but also converting one of the biggest challenges of his presidency into an even broader mandate to carry on his "revolution for the poor" in his second term, which ends in January 2007.

The referendum had been activated after the president's opposition collected signatures from 20% of the population—a recall mechanism inserted into the Venezuelan constitution by Chavez himself in 1999.

In the end, Chavez drew nearly 5 million votes, while the opposition collected fewer than 3.6 million. It is the eighth time Chavez has won public approval of his rule and his policies, after two presidential elections and six referendums.

The vote in the world's fifth-largest oil exporter was closely watched. Venezuela, the only Latin American member of OPEC, supplies more crude to the United States than does Saudi Arabia.

His victory eased world oil prices, which had been buffeted by concerns that a successful recall, and the ensuing violence that some expected, could disrupt production at the state oil company, Petroleos de Venezuela.

The rejection of the recall is a setback for Venezuela's opposition, which had been campaigning for Chavez's recall for more than a year after failing to force him from office in an April 2002 coup. It is also a blow for the US government, which had endorsed the coup and helped finance opposition groups that campaigned for the recall through the National Endowment for Democracy (NED), funded by the US Congress.

Nobel Peace laureate and former US President Jimmy Carter and Organization of American States (OAS) Secretary-General César Gaviria said in a joint news briefing in Caracas that Chávez had won. "The [National Election Commission's] results are compatible with our figures, and we have not found any elements of fraud," said Gaviria. "The opposition should review their results."

From the early hours of Aug. 15, the longest lines ever seen in elections in this South American country formed outside the voting stations. Carter said that in the more than 50 elections monitored by his organization, he had never seen such a turnout. Voters waited in line for up to 10 hours in some cases.

An outspoken critic of the policies prescribed by the International Monetary Fund (IMF) and World Bank, Chavez's five-year presidency has been marked by an ambitious effort to remake Venezuela's corrupt political system and reduce inequalities between rich and poor. This year, Chavez's government embarked on a $1.7 billion social spending program that included everything from an adult literacy drive, micro-credits for the urban and rural poor, scholarships to enable low-income students to continue studying, a plan that brought health care and dental coverage to the country's slums, land and property titling schemes, job training programs, a chain of shops that sell subsidized food products, and neighborhood soup kitchens.

THIRD FIREBOMB ATTACK AT THE ABORIGINAL TENT EMBASSY, CANBERRA

Submitted by an Australian reader

Monday night at 9pm, at the Aboriginal Tent Embassy, on the lawns opposite Old Parliament House, there was a boom and a blast—the third firebomb attack in just over 12 months. The Aboriginal Tent Embassy has been the driving force of the Aboriginal Sovereignty movement since 1972 and remains the grassroots platform for the voices of Aboriginal Peoples.

"This is a deliberate attempt to drive us from the tent embassy site. It's quite a few times that we've been attacked now and it's just another example of the lengths they'll go to to get rid of us. This is the Aboriginal Tent Embassy and we won't go away, we will stay and fight, we have a right to life and a right to existence and a right to being who we are, Aboriginal people," declared Aboriginal Tent Embassy Elder, Uncle Neville Chappie Williams, in front the blazing camp.

"The fact that people are forced to firebomb us shows they have no legitimate way to move us and only makes us more determined to stay. This kind of attack justifies why the embassy needs to be here. Aboriginal people are under constant attack, there is still a genocidal war going on," stated Arinya Freeman who has been present for all three attacks on the embassy. "They have no legitimate way to get rid of the embassy so they have been reduced to violent attacks," affirmed Gandra Penola, resident of the Aboriginal Tent Embassy. "This is the third time in the last year the embassy has been fire bombed. When is there going to be a full investigation?"

"This is the third fire bomb here at the embassy—does someone need to die before these attacks get properly investigated?" asked Enid Freeman of the Aboriginal Tent Embassy.

After the first firebomb attack in July of 2003, the Embassy applied under the Freedom of Information Act for copies of the Old Parliament House security videotapes to assist with investigations. The embassy was denied access to these tapes as it would "disclose the footprint of the surveillance cameras." Despite repeated requests to AFP investigating officer Charmane Quade, the AFP has refused to release their findings from the previous attacks.

"There are cameras everywhere and they won't gives us the tapes. But we are not a security risk, we are peaceful people," said Uncle Neville Chappie Williams. "We are in the face of the government here and people motivated by power and greed and the color of money want to see the embassy gone."

"This is an attack within the Parliamentary precinct! If any other embassy were firebombed there would be serious repercussions. If the American Embassy was firebombed there would be a state of emergency, but the Aboriginal Embassy barely gets a mention," stated Terrah Freire, resident of the embassy.

ELECTIONS IN BOLIVIA

By Jennifer Whitney/ from Fault Lines

After a long day of tension, rumors, and occasional provocations surrounding a national referendum regarding the ownership structure of Bolivia's natural gas industry, polling stations in the South American country closed to little fanfare on the evening of July 18. Despite scattered incidents of rock throwing and tire burning, the most common protest against the referendum's limited choices was simply refusing to vote. Although voting is mandatory in Bolivia and abstention is punishable by significant fines, a record-breaking 40 percent of citizens refused to support the foregone conclusion of the referendum that Bolivia's most valuable natural resource—natural gas—would remain in the hands of the transnational corporations.

Bolivia, South America's poorest country, has long has its wealth plundered by foreigners. First, it was the realization by the Spanish in the sixteenth century that a small hill in the southeast of the country was comprised almost entirely of silver. For two centuries, the wealth extracted from Cerro Rico in Potosi was, according to Uruguayan writer Eduardo Galeano, "the primary nourishment of the capitalist development of Europe." Next it was saltpeter, desperately needed as fertilizer for exhausted European soil, and plundered by the English. Then during World War II, Bolivia's tin was mined and sold at approximately ten times less than market price, leading to massive strikes, and massacres of the workers, who were only demanding to be paid a living wage. Now, the world wants Bolivia's gas—the second largest reserves in Latin America—but Bolivians are sick of watching the wealth of their nation stolen from beneath their feet.

Last October, nation-wide popular resistance to an export scheme which would have sent gas to California resulted in a bloodbath. Around 80 were killed, 400 more injured, and yet another 400 tortured. In the end, the people prevailed, as the detested president, Gonzalo Sanchez de Lozada (commonly called Goni), resigned from office, fleeing the presidential palace in a helicopter, and heading to Miami, the traditional refuge of right-wing Latin American scoundrels.

This was the third time in three years that such dramatic uprisings had occurred in Bolivia. The first was in 2000, when the people of Cochabamba successfully reclaimed their water from a subsidiary of California engineering giant Bechtel, which had raised rates by anywhere from 200-400%, and was charging people for wells, rainwater catchments, and irrigation systems they had constructed themselves, at their own expense. Four years later, the water continues to be successfully run by the people. The second uprising occurred in February of last year, when popular protest forced the government to roll back International Monetary Fund-imposed taxes and cuts to social benefits. The protests resulted in a few demands by the campesinos—the suspension of coca eradication, the total rejection of the FTAA, an end to privatization, and nationalization of gas.

During the October insurrection, Vice President Carlos Mesa shrewdly withdrew his support for the government, assuming the presidency after Goni fled with promises of a referendum on the gas issue in order to respond to the peoples' demands. But those demands were for nationalization, nothing less, and July's referendum, despite the lazy shorthand employed by most journalists, was not a vote for nationalization.

People were able to vote for or against: the repeal of the current law pertaining to gas, passed by Goni; rebranding and restructuring of the (privatized) state oil company; the use of gas as a strategy towards regaining territory lost to Chile over 100 years ago; and a vague idea about how money gained from exportation might be spent. Nothing close to nationalization. Nothing close to annulling the 78 contracts with transnationals which already exist. Nothing close to meeting the demands of the people. In fact, the government has already signed an agreement with the IMF committing to having a clear strategy in place by October 31 of this year guaranteeing exportation of gas. The referendum is little more than an instrument towards fulfilling that commitment.

I visited a few polling stations in El Alto, a prominently indigenous city that sits on the edge of the canyon into which the capital, La Paz, is nestled. Each station has between 40-50 tables, with each table collecting the votes of between 100-200 people. Early in the morning, within the first hour of the stations being opened, I watched an indigenous Aymara woman as she emerged from the private voting room, ballot in hand, a huge grin on her face. One of the election officials staffing the table stopped her from putting her ballot in the box, and began chastising her for folding it improperly, with her votes (or lack of) visible from the outside. He tried to fold it properly, with the votes on the inside, but she resisted, and by then enough people had seen her ballot that it had to be declared null and void. She watched with a smile as they marked it uncountable, as that was clearly her intention. It seemed to have been the first time that the election officials had seen such an action today, but it definitely was not the last.

In Bolivia, voting is obligatory, and abstention is punishable by a fine equivalent to about two weeks to one month's salary. Lacking proof of having voted or paying the fine means that one cannot conduct banking

MEXICO TAGGING FEDERAL CRIME FIGHTERS WITH MICROCHIPS

From an AP wire article

Security has reached the subcutaneous level for Mexico's attorney general and at least 160 people in his office—they have been implanted with microchips that get them access to secure areas of their headquarters.

It's a pioneering application of a technology that is widely used in animals but not in humans.

Mexico's top federal prosecutors and investigators began receiving chip implants in their arms in November in order to get access to restricted areas inside the attorney general's headquarters, said Antonio Aceves, general director of Solusat, the company that distributes the microchips in Mexico.

More are scheduled to get "tagged" in coming months, and key members of the Mexican military, the police and the office of President Vicente Fox might follow suit, Aceves said. Fox's office did not immediately return a call seeking comment.

A spokeswoman for Macedo de la Concha's office said she could not comment on Aceves' statements, citing security concerns. But Macedo himself mentioned the chip program to reporters Monday, saying he had received an implant in his arm. He said the chips were required to enter a new federal anti-crime information center.

"It's only for access, for security," he said.

The chips also could provide more certainty about who accessed sensitive data at any given time. In the past, the biggest security problem for Mexican law enforcement has been corruption by officials themselves.

Aceves said his company eventually hopes to provide Mexican officials with implantable devices that can track their physical location at any given time, but that technology is still under development.

The chips that have been implanted are manufactured by VeriChip Corp., a subsidiary of Applied Digital Solutions Inc. of

transactions, nor travel, among other serious inconveniences. Even so, the abstention rate nation-wide was record high—about 40 percent—and these are people who can scarce afford to pay.

In Senkata, a region of El Alto which saw brutal massacres during the gas war last October, blockades of burning tires built the night before were still smoldering at 6:30 am on the day of the referendum, despite a light drift of snow which had fallen the night before. Few people were up, and the street was silent. When I returned several hours later, a crowd of about 200 people had gathered. The atmosphere was calm, despite them having driven out several journalists a half house prior to hour arrival. But people were for the most part quite friendly, and eager to share their perspective.

One man in his mid-20s, who wore a balaclava and didn't wish to give his name, exclaimed "Out with all the transnationals!" pounding the pavement with the six-foot long stick he carried. "They are robbing us, looting the country. And what can we do? We don't believe in having leaders; we know what is going on without anyone telling us. And we are living in poverty and misery because of the corruption of our idiot leaders. Mesa absolutely has to go, but there is no one to replace him. There is no good option."

On that note, a chant arose from the crowd, "Mesa, Ayo Ayo te espera." [Mesa, Ayo Ayo waits for you.] Ayo Ayo is a small Aymara community where the mayor (elected through state government proceedings, NOT the traditional community leader) was put on trial according to the traditional justice system last month, after having violated Aymara law three times. He was sentenced to death, and was killed on June 15. The community then declared a state of emergency and expelled all police from their territory. Three weeks later, it was decided that Ayo Ayo would be the center for justice for the entire Altiplano, and that all those being charged with corruption would be sent there for judgment

I then spoke with a man who was curious about the differences between electoral law in the United States and in Bolivia. His name is Marco, and he is a member of FEJUVE—the federation of neighborhood assemblies, which has around 900 participating groups in El Alto and La Paz, combined. Marco asserted that what we were witnessing today was "the dictatorship version of democracy. We shouldn't have to vote when there is nothing on the ballot we believe in. For us to be required to vote, under this vigilance of federal police and with the threat of expensive fines- this is not democracy."

While we were speaking, the police, which had gathered about a half mile away from the blockade, zoomed up alongside the blockade on their motorcycles, circled the demonstration, paused for a bit, and then headed back on the other side. Some people hurled a few rocks at them, but they were largely ignored. Marco didn't miss a beat.

"We have a high unemployment rate; they promised 500,000 jobs and instead we have 500,000 unemployed people, and so we cannot keep following these same policies, exporting the gas, selling everything. This is why we are rebelling. October taught us a lot. We know that we have nothing, and yet they're selling everything they can get away with to the US. And all of use here, we are alive now, but we're also dying. And we know that life is not eternal. None of us can say 'I have to stay alive, my life is worth so much.' It's not like that. All of us are ready to die. Because when we are always fighting for survival, struggling just to fill our stomachs, we can't have a good life. We prefer to die with dignity."

The group I have come with is ready to go, and so we head away from the blockade to where our taxi is waiting. On the way back down to the city, the streets are marvelously empty of traffic: on election days, all transportation is banned—private cars, public busses, taxis, you name it. There are a few reasons which grant some taxis the right to drive—transporting the press happens to be one of them. Apparently the idea is that people will be encouraged to stay in their neighborhoods and will then be more likely to vote- another part of the "dictatorship democracy" to which Marco referred. And so the streets are as they should be—completely filled with people. As we speed down the steep highway to the floor of the canyon, and La Paz, we are trailed by gleeful skateboarders, roller-bladers, joggers, dog-walkers, and battalions of cyclists. On the opposite, uphill lanes, we pass a game of tennis, and then a game of soccer. Laundry is spread out to dry on the adjacent hillside, and people lie basking in the sun, despite the fact that it is about 50 degrees Fahrenheit and windy. The radio carries reports of plans to blockade the transport of ballots after the elections; some say there are plans to burn them. In every imaginable way, this is different from any election I have ever dreamed of.

The results are announced a few days later. All five questions have passed—an incredible vote of confidence...or is it? With forty percent abstention and fifteen percent of ballots either blank or void, only about forty-five percent of the electorate voted at all—this is to say, about twenty-three percent of Bolivian's population. Not much on which to base one's legitimacy.

The people have spoken very clearly—this referendum doesn't come close to their primary demand—nationalization of their gas—which they have been clearly stating for a long time. They are well aware that the referendum is being used as a tool to legitimize the government and as an attempt to pacify them, to get them to return to their homes and their routines. Yet these are people who are quite adept at creating true, participatory democracy; this spectacle of a referendum, this "dictatorship democracy" is unlikely to appease them. As Marco from Senkata put it, "There are going to be actions in the future which will be much stronger and more radical than those of October. We will not stop until we get nationalization."

Palm Beach, Fla.

They lie dormant under the skin until read by an electromagnetic scanner, which uses a technology known as radio frequency identification, or RFID, that's now getting hot in the inventory and supply chain businesses.

Scott Silverman, Applied Digital Solutions' chief executive, said each of his company's implantable chips has a special identification number that would foil an impostor.

"The technology is out there to duplicate (a chip)," he said. "What can't be stolen is the unique identification number and the information that is tied to that number."

In addition to the chips sold to the Mexican government, more than 1,000 Mexicans have implanted them for medical reasons, Aceves said. Hospital officials can use a scanning device to download a chip's serial number, which they then use to access a patient's blood type, name and other information on a computer.

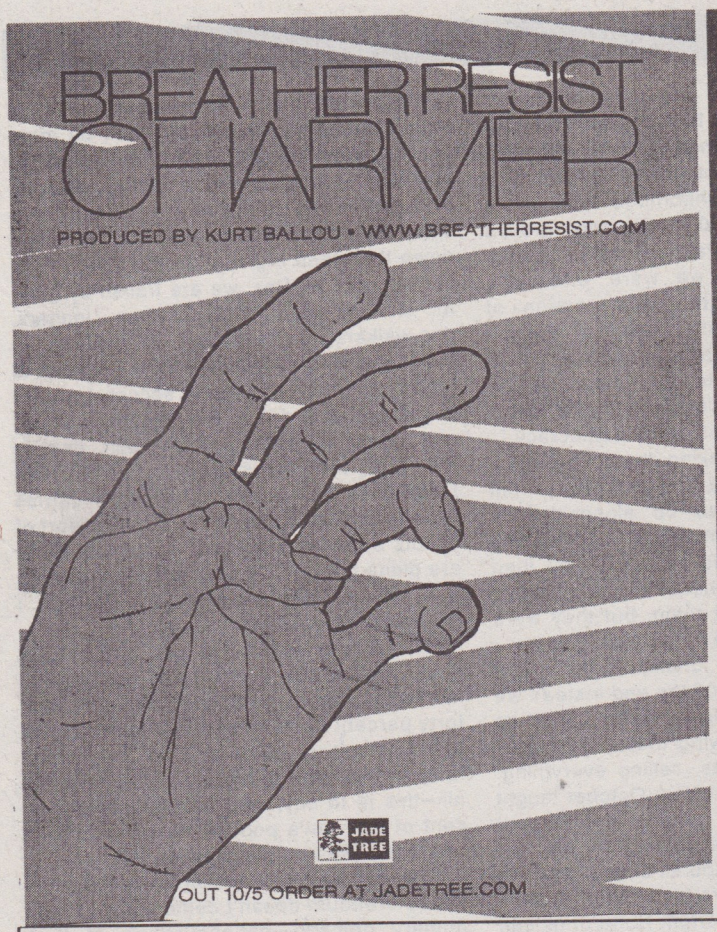
The Food and Drug Administration has yet to approve microchips as medical devices in the United States.

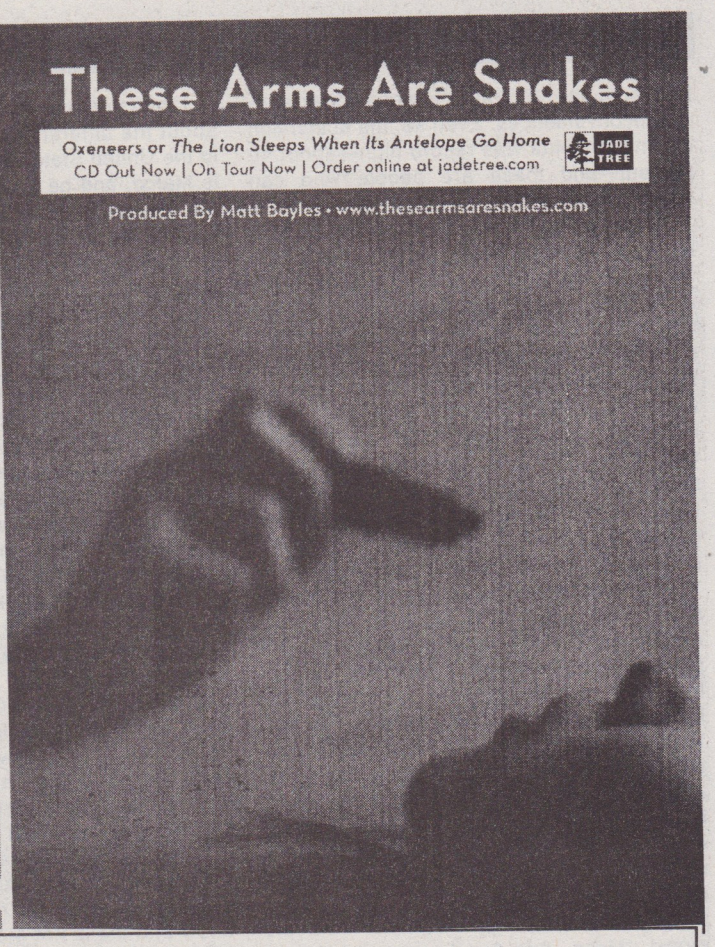
Still, Silverman said that his company has sold 7,000 chips to distributors worldwide and that more than 1,000 of those had likely been inserted into customers, mostly for security or identification reasons.

The chip originally was developed to track livestock and wildlife and to let pet owners identify runaway animals. The technology was created by Digital Angel Corp., which was acquired by Applied Digital Solutions in 1999.

Because the Applied Digital chips cannot be easily removed—and are housed in glass capsules designed to break and be unusable if taken out—they could be even more popular someday if they eventually can incorporate locator capabilities. Already, global positioning system chips have become common accouterments on jewelry or clothing in Mexico.

In fact, in March, Mexican authorities broke up a ring of used-car salesmen turned kidnappers who were known as "Los Chips" because they searched their victims to detect whether they were carrying the chips to help them be located.





BLACK MATTER
P.O. Box 666 Troy N.Y. 12181
WWW.BLACKMATTERDISTRO.COM

BM-002:
The Assailant: *Self-Titled* **CD**

The Assailant bring the highly frenetic song structures of **Crom Tech**, **The Assistant**, the **Dillenger Escape Plan** and the full-on cacophonous pounding of **The Locust**, while never losing what unique character and energy is built early on in the listen. Our hands are left full; never with the instinct to shake loose what random, cold technicality is strewn around in cases where bands are more concerned with the analytical..... **$6**

BM-001:
The Scarlet Letter: *How is Your Heart?* **CD**

This 25 song CD is more diverse than anything they have released, and may challenge stale hardcore purists. The incorporation of relentlessly fast/tight hardcore, double-bass, and [no lack of] screaming and growling will get thrashers going, while the naturally flowing melodic aspects appeal to what so many stifle. Their musicianship has further developed, as has their ability to lyrically articulate battle cries and furious laments..... **$10**

HATER OF GOD Releases:

Compact Discs:

Monster X: *Indoctrination* (Discography)..... $10/$11
Karst: *Vision of Insane Hope*..... $10/$11
Karst: *Receive the Void* EP..... $6/$7
At War With Shadows: *Healing is not An Option* Ep..... $6/$7
Seized: *Discography*..... $10/$11
.357 Justice: *Alone, Cold, and Blue*..... $10/$11
The Scarlet Letter: *The Collected Letters*..... $10/$11

Vinyl:

Gomorrha: *Discography* 12"..... $9/$10
Macabre: *Drill Bit Lobotomy* 7"..... $6/$7
Skinless: *Miscreant* 7"..... $6/$7
At War With Shadows: *Healing is not an Option* 7"..... $5/$6
Hellchild/Word Salad Split 10"..... $8/$9
The Scarlet Letter: *S/T* 7"..... $4/$5
Exploding Corpse Action/Dead Baby Split 7"..... $4/$5
Herbivore *S/T* (Limited Quantity)..... $4/$5
Monster X / Human Greed Split 7"..... $4/$5

Distro Titles:

Knife Fight: *Burning Bridges* 7"..... $4/$5
Knife Fight: S/t 7"..... $4/ $5
Kylesa: *Delusion on Fire* 7"..... $4/$5
Let It Burn: *Hello Good Friend* 7"..... $4/$5
9 Shocks Terror: S/t (70 gram Vinyl) 7"..... $6/$7
The County Medical Examiners: *Reeking Rhapsodies* 7"..... $6/$7
Nasum/Asterisk Split 7"..... $4/$5
The Oath: S/t 7"..... $4/$5
The Scarlet Letter: *Pure Unadulterated Adultery* 7"..... $4/$5
To Hell And Back: S/t 7"..... $4/$5
Abigail: *Intercourse and Lust* 12"..... $12/$13
Abigail/ Barbatos Split 12"..... $10/$11
Born Dead/Consume: 12"..... $8/$9
Books Lie: *Weep* 12"..... $9/$10
Carcass: *Live In Nottingham* 12"..... $10/$11
Cut The Shit: *Marked for Life* Gatefold 10"..... $10/$11
Cut The Shit: *Harmed and Dangerous* Lp/Cd..... $9/ $10
Devoid of Faith/Voorhees Split 12" and Cd..... $9/$10
Impaled: *Mondo Medicale* 12"..... $14/$15
The Oath: 9"..... $9/$10
Let It Burn: *Here's To Goodbyes* 12"..... $9/$10
Let It Burn: *This is the Sound* 10"..... $9/$10
Nausea: *Extinction* 12"..... $8/$9
Necrophagia: *Cannibal Holocaust* 10"..... $8/$9
Phobia/Resist and Exist Split 12"..... $9/$10
Straight To Hell: *We Will Bury You* 12"..... $8/$9
Gatecrashers: *Are A Bunch of Motherfuckers* 12"..... $9/$10
From Ashes Rise: *Nightmares* 12"..... $10/$11
Strong Intention: *Extermination Vision* 10"..... $9/$10
General Surgery/TCME Split 12"..... $10/$11
Hellshock: *Only the Dead Know The End of the War* Cd..... $9/$10
Totalitär: *Wallbreaker '86-'89* Cd..... $9/$10
The Worst: *... of the Worst Discography* Cd..... $10/$11
Capitalist Casualties: *Disassemby Line* Lp and Cd..... $10/$11
Carcass: *Demo Collection* Cd..... $11/$12
Dahmer: *The Studio Sessions* Cd..... $9/$10
Dark Funeral: *In The Sign* Cd..... $12/$13
Destroy: *Discography 90-94* Cd..... $8/$9
Fear of God: *First* Mcd..... $8/$9
Impaled: *Medical Waste* Cd..... $8/$9
Incantation: *Blasphemy* Cd..... $12/$13
Phobia: *Serenity Through Pain* Cd..... $12/$13
Pretty Girls Make Graves: *S/T* Mcd..... $7/$8
Morbosidad *S/T* Cd..... $10/$11
Rotten Sound: *Murderworks* Cd..... $12/$13
Seein' Red: *93-95 Discography* Cd..... $9/$10
Wolfpack: *All Day Hell* Cd..... $8/$9
Slapshot: *Greatest Hits, Slashes, & Crosschecks* Cd..... $12/$13
Slapshot: *Digital Warfare* Cd..... $12/$13
Striking Distance: *The Fuse Is Lit* Cd..... $10/$11
Some Kind of Hate: *Undisputed* Cd..... $12/$13
Nailed down: *Resurrection* Cd..... $10/$11
Exhumed: *Anatomy is Destiny* 12"..... $12/$13
Violent Minds: *S/T* 7"..... $4/$5
Violent Minds: *Riot* 7"..... $4/$5
Bathtub Shitter *Lifetime Shitlist* Cd..... $8/$9
Macabre: *Murder Metal* 12"..... $12/$13
Mastic Scum: *Scar* Cd..... $8/$9
Morbosidad: *Cojete A Dios Por El Culo* Cd..... $10/$11
Suffocation: *Souls to Deny* 12"..... $12/$13
Tuomiopaivan Lapset: *Discography* 2x12"..... $12/$13
Unholy Grave: *Ethnocide* Cd..... $8/$9
Unholy Grave: *Against Terrorism* 7"..... $4/$5
Negative FX: *Government War Plans* 7"..... $5/$6
Commit Suicide: *Synthetics* Cd..... $10/$11
Remains of the Day: *An Underlying Frequency* 12"..... $8/$9
Remains of the Day: *Hanging on Rebellion* 12"..... $8/$9

All pricing is for **U.S./Canada • Overseas**, get in touch for postal rates.
Payment: Send cash or money order payable to: **JOHN F. MORAN.**
No Checks! **Paypal to:** info@blackmatterdistro.com
(Add 4% to total for processing fees).

****

OUT NOW.....

KREAMY 'LECTRIC SANTA 7"
'great laid plans to rest'

****

YE'OLDE BUTTFUCK
'how to get to heaven' 7"

on raw sugar records

YE'OLDE BUTTFUCK
'burden of the southern future' 7"

on this here records

LOS CANADIANS/CHICKENHEAD
split e.d.

STUN GUNS
l.p.
OUT-OF PRINT

7" are 4ppd. north america
7ppd. world

l.p. 8ppd. north america
13 ppd. world

e.d. is 7ppd. north america
10ppd. world

shut up records

NEW ADDRESS....

brad lackey
pob 2404
portland, or.
97208

THIRD PARTY

TPR021 WITNESS 'Break Away' 7" Vegan straight edge that draws musical influences from the likes of ATARI, GORILLA BISCUITS, and STRETCH ARMSTRONG. 7 urgent songs.

TPR020 POINTING FINGER 'Best Bruises Collection' CD All the EP's from one of the best Posicore bands in the world collected on one CD. For fans of BETTER THAN A THOUSAND and THE FIRST STEP.

TPR019 DAY OF THE DEAD 'Old Habits Die Harder' 10" Ferocious and emotive modern hardcore akin to MODERN LIFE IS WAR or GUTG with a nod to the likes of TRAGEDY.

TPR018 BAD BUSINESS s/t CD Driving breakdowns like DYS or RIGHT BRIGADE coupled with lots of fast old style riffs. Socially conscious lyrics written from a personal angle. Contains their 7", comp tracks, demo, and a brand new one that crushes!

TPR017 MY REVENGE/FxPxOx split 7" MY REVENGE from Burlington, VT rampage with 5 punked out STRAIGHT AHEAD/early SICK OF IT ALL inspired numbers. FxPxOx from Macedonia follow it up with 6 raging early 80's meet 625 Thrash tracks.

TPR016 HOLDxTRUE 'Invincible' 7" Great follow up to their 1st 7". Classic youth crew styling with Iron Maiden-esque melodies over the top. Heartfelt and strained vocals like PLAGUED WITH RAGE.

TPR015 GET IT AWAY s/t 7" Fast, pissed, and raw hardcore out of Chicago. Sometimes compared to early NO FOR AN ANSWER or INFEST fused with unabashed punk attitude.

TPR014 FAR FROM BREAKING 'Identity' CD Both 7"s on one CD.

TPR013 HOLDxTRUE 'Nothing Can Destroy Me, Nothing Can Stop Me' 7"

TPR012 BRIDGING OCEANS International SXE comp 10"

TPR011 FAR FROM BREAKING 'Made My Choice' 7"

TPR010 NO TIME LEFT 'Zero Effort Solution' CDEP

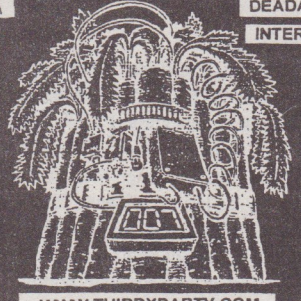
Next Up: BLACK SHEEP SQUADRON 7", STILLxILL 7" and posthumous HOSTAGE SITUATION 7".

Cash, MO's, or Paypal only! NO CHECKS! Make MO's out to Nick Baran, NOT Third Party. Paypal orders add $1.00.

10" $10.00 US/$12.00 World
CD $9.00 US/$11.00 World
7"/CDEP $5.00 US/$7.00 World
Demos $4.00 US/$5.00 World

obtain Third Party releases through REVELATION. SENTIENT. HIGH HOPES DEADALIVE INTERPUNK

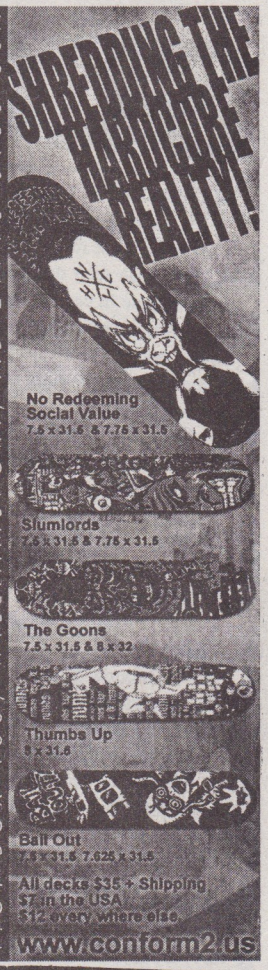
Nick Baran/Third Party
21 Nancy Lane
Amherst, New York 14228
USA



WWW.THIRDXPARTY.COM

CONFORMIST HARDCORE SKATEBOARDS

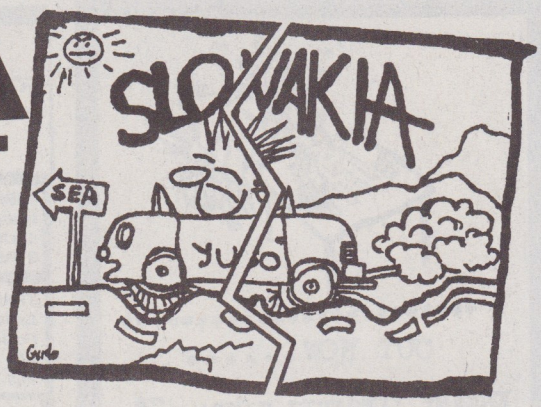
P.O. BOX 156, WILLIAMSPORT, MD 21795-0156 USA



All decks $35 + Shipping
$7 in the USA
$12 every where else

WWW.CONFORM2.US

SLOVAKIA



SLOVAKIAN SCENE REPORT

Hi there! Here's Tomas from Bratislava, Slovakia. I realized that there has been no Slovakian scene report in MRR for a long time, maybe ever. So here you go.

For those who don't know anything about Slovakia here is some information. It's a smaller state in central Europe with around 5 million inhabitants suffering from: bad state economy, poverty, a disgusting president, and a shitty right-wing government. However it's not so bad for east-European countries. If visiting Slovakia I would recommend visiting some of the pretty hills and mountains in the northern parts with many castles, but probably nothing else.

Regarding the HC/punk scene, it has been improving since 1999 when there was virtually nothing. It is becoming more professional in the means of putting out records, doing gigs, printing zines, etc.

History?

Well, roots of punk in Slovakia could be found in the beginning of 1981 in Bratislava with the band PARADOX (four demo tapes), who played melodic punk-rock in the vein of THE CLASH, THE RAMONES, etc. PARADOX transformed into ZONA A (many demos, LP, and, CDs), what was/is probably the best-known Slovakian punk band, and again '77-style punk. Another band was EX TIP, more in the MOTORHEAD style, who started around '83 and had many break-ups. Both bands shared some members and are still playing today, but be warned that it's only for profit. One of those first combinations was TRAVEX (formed in '82) who played fast neo-punk. In George Orwell's famous year, they had to change their name to PROBLEM 5, because of troubles with state bureaucracy. Other punk bands from this period that deserve an honorable mention are TLAK ('84), SPRAY ('86), KRACH, and BARBUS (some demo tapes left). KOTA 22 ('86) was probably the first hardcore band in Slovakia. After they split-up, two members formed DAVOVA PSYCHOZA ('88). They did several albums (first on LP, last on DVD) and, I think, almost throughout their history, they have stuck to DIY HC/punk principles. They are also very nice people. Other bands that formed in the 80s that are more or less still active (with several breaks in history) are LORD ALEX (formed by some members of KRACH & BARBUS in '88) playing peace punk in the vein of CRASS, and MLADE ROZLETY ('87) who played hardcore a la THE DEAD KENNEDYS. Both bands left many demo-tapes and new, live CDs came out last year. There were more bands, but they either split up after a few shows (READ: after several years), or never really left a mark, and therefore no reason to write about them.

There was one (known) fanzine done by the singer of ZONA A and KONYK called IN FLAGRANTI who put out 11 issues until the revolution. Its focus was '77 punk. He also ran a record label with the same name and released several tapes, not only of his bands, PARADOX and ZONA A, but also demos of KRACH, BARBUS, and LORD ALEX.

It should be mentioned that any punk activity during the "communist" regime (before '90) was strictly forbidden as an act against the state, and huge problems followed almost every show. Printing zines, releasing records, or setting up shows was only a dream for many years. The State machine had so much power that many of the possible happenings were stopped in their infancy.

The 1990s are known here as a time of crust-especially in Bratislava. Many bands in this vein-again, primarily in Bratislava-are: HELL ON EARTH (demo with studio and live recordings out), ANTI-CAPITAL, NIHIL OBSTAT (demo out), AVGRUND(split 7" w/DISPROVE), SYSTEM OF GREED, more punky EVA BRAUN (demo out),YOU THINK BAD (live), more experimental SPRAVNY SMER (two 7"s out in Japan). Other bands from other cities that need mentioning are the great NONCONFORMIST from Kosice. They started at the beginning of the 90s as a fast hardcore/crust combo and are still playing today, but are now more melodic-hardcore. They released a 10" on the German label Thought Crime, a 7", and a split LP with ATTITUDE. CHROMATIC ABSURDITY(fast hardcore) and MENTALLY PARASITES (grindcore) came out from east Slovakia and left several demo-tapes. THE PUBLIC, fast, crust/HC combo also started in the 90s and split up 2 years ago. They released a split 7" with MENTALLY PARASITES, a s/t 7", and a LP. It was one of the best Slovak bands. Okay, let's move to the present.

BANDS

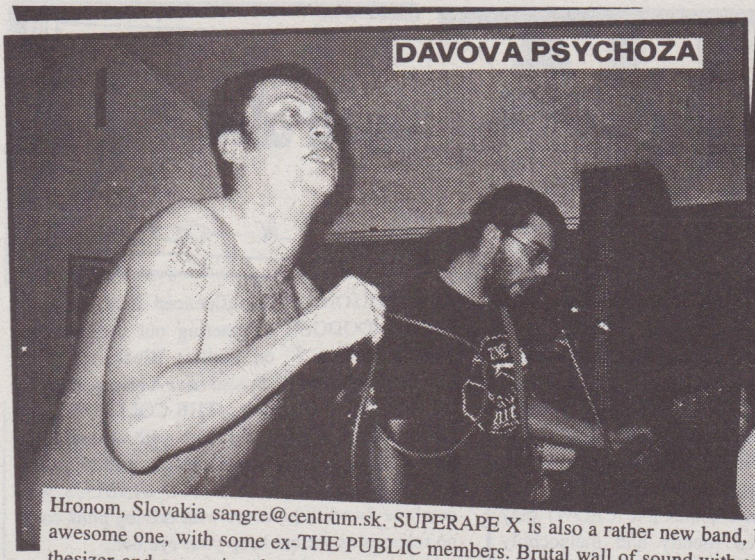
I'll start with the capital, Bratislava (the capital of Slovakia), my hometown, since I know this city best. S.I.K.A. is fast thrash/hardcore with angry vocals-a bit similar to RAW POWER and LARM. The band has existed since '99, has undergone several line-up changes. (I play guitar.) S.I.K.A. has released a split demo with RIOT IN OPERA, a split 7" with BINGO, and some other tapes. Out soon will be the S.I.K.A./KOBRA XI (in cooperation with many labels: our label (Some Strange Music), Punks Before Profits, Can – Schizofrenic, Tomas Bulanek, Brancska 3, 85105 Bratislava, Slovakia; biosphere666@hotmail.com; www.sikathrash.szm.sk. AD ACTA is a brutal, raw, long-running, crust band with female vocals. New CD *Circullus Viciosus* on Malarie recs.(Cz.) out now. A 7" EP from the UK is in the works, hadae@pobox.sk, adacta@pobox.sk. CAD is another long-running, grindy crust band. After several years they transformed from a chaotic-grind sound to a Scandinavian-crust, with some remaining grind influences. New drummer = more power. Several split 7"s out (w/ ENTRAILS MASSACRE, UNHOLY GRAVE, and soon w/RABIES), 4 demos, and a CD. The guitarist runs Gore Cult records, so you should write him for a list of releases. They also have a great rock 'n' roll side-project, BUTT SPENCER! gorecult@orangemail.sk. IF THERE IS A HOPE is a great driving emo-hardcore with male and female screaming vocals, maybe in the vein of ALCATRAZ. Support them, as they are very active and nice people! No releases at this time, razzle_dazzle@zoznam.sk, www.ifthereisahope.szm.sk

J.P.N. play raw punk, but are not very active. INTERNATIONAL KARATE is metal crust with brutal vocals-similar to old DISFEAR. At this time, nothing released. SVABLAST is a new, raw, HC/grind combo, and play fast shit in the old NAPALM DEATH style, with some members of DAVOVA PSYCHOZA and INTERNATIONAL KARATE. ROZPOR is a very good, political, DIY, oi/punk band with the drummer from SYSTEM OF GREED. They have a demo and two CDs out, M. Vit, Kozia 28, 81103 Bratislava, Slovakia, rozpor@pobox.sk. URB SOUNDS is a group of noise artists. It includes URBANOX, JAMKA, URBANFAILURE and some other projects. They release their music in a DIY fashion and can be contacted at http://urbsounds.sk or rbnx@urbsounds.sk

To have some beer and meet some punx in Bratislava you could visit STOKA pub. It's situated near the center of the city on Pribinova street near the river. Beer is quite cheap here, there is still some punkrock in the radio and also the waitress is rather fine.There is one new punk shop. It's called Street Rock'n Roll and it's situated in a part of the city called Petrzalka on Wolkrowa 25, near one bigger post office. It's nothing great, but you can find here some cds, tapes and vinyls as well as some instruments for punk bands...

Moving Out of Bratislava

JEDNOTA is a rather new band from north Slovakia playing fast, old-school HC. There will soon be out a split 7" with FLAME STILL BURNS. SANGRE DE CRISTO is a new band from central Slovakia playing great stop and go fastcore and they are also very nice people. Split demo with FLAME STILL BURNS is out and there are plans for a vinyl debut. Support them! Riso Oslanec, S. Partosovej 3/20, 96501 Ziar n.



Hronom, Slovakia sangre@centrum.sk. SUPERAPE X is also a rather new band, but awesome one, with some ex-THE PUBLIC members. Brutal wall of sound with synthesizer and screaming female- vocal-hardcore-blast! I hope they will soon release something and hit your lazy ass! (The best Slovak band?!) They have also a side-project, LOS PUERCOS, which is fast HC. rockaperoll@hotmail.com. FLAME STILL BURNS has a fast-melodic, old-school sound a la OUTCAST with male and female vocals from south Slovakia. Out now is a split demo with SANGRE DE CRISTO, and soon, a split 7" with JEDNOTA, no_justice@pobox.sk. SHITOBA are noise freaks from east Slovakia. They have several split releases out (split MC with OUTERMOST) emptykofola@pobox.sk. OBLITERATE has a technical grindcore sound similar to old Napalm Death, but with some newer influences. Several demos and CDs out, the last one on Extremist Records (USA) obliterateband@hotmail.com. ILLEGALITY is fast punk, similar to VARUKERS, from central Slovakia. Tape and split CD with SVINE out. DIES IRAE is dark hardcore from north Slovakia, Zilina-possible demo out.

LABELS/DISTROS

Empty Kofola Bottles is a huge east-side, alcoholic distribution/tape label with records, tapes, and zines. Also the label and home for SHITOBA. c/o through SHITOBA. Biosphere is my small label, 3 releases thus far: THE PUBLIC/S.Y.I.H. split 7", S.I.K.A./BINGO split 7", KOBRA XI/S.I.K.A. split 7". I do distribution as well. Trades are welcomed. c/o through S.I.K.A. Human Meat For Sale is the oldest HC/punk distro/label in Slovakia, run by the drummer from SUPERAPE X. V.V.B. LP is out now, as well as WOJCZECH 7", MASSICK CD and many other great titles. THE PUBLIC *discotheueq* CD will be out soon. Contact them for trades!!! humanmeatforsale@hotmail.com. R.U.R. is a new, small distro of zines, records, CDs, and tapes from central Slovakia. Guy who runs it organizes also shows in his region, r.u.r.@post.sk. Total Decomposition Of Punk is a new small distribution from Bratislava-you can find records, zines, and tapes. It is run by people from *Just D.I.Y.* fanzine and the band I.T.I.A.H. c/o through IF THERE IS A HOPE band www.prasopal.sk/tdop. Virus is a small label done by the singer from NAIVEFIGHTERS. She has released NAIVEFIGHTERS 7", CD, and tape. Soon to be released is a 7" of Czech. punkers MAC GYVER, witchmak@centrum.cz. K.A.Z. is the perfect label and distro. This guy has released several great items such as the COCKROACH/GRIDE split 7", MEXICAN POWER AUTHORITY LP, WHITE FLAG MC, and the V.V.B. LP, radokaz@yahoo.com. 414 is a new, smaller oi/punk distribution from Bratislava with many CDs in this genre, 414distro@zoznam.sk. Dear Friends is a small distro/label for HC/punk/metal. This guy released the CAD/DISCHORD split 7", xdearfriendsx@hotmail.com

FANZINES

There are no fanzines written in English, so it seems it useless to list these. But, I think it is important as these people need your support! *Levantate* is a political HC fanzine from Bratislava. Four issues released, but I think it is an internet only zine. However, the website is very well done-good PC graphics, puercos89@hotmail.com or www.levantate.szm.sk

Biosphere is my "funzine," with two double issues out. I like to focus on fast HC/punk from unknown places, which need more support and have more energy than some well-known, boring U.S. HC, of which I'm tired of! You'll find here interviews, columns, many photos, reviews done in the classic punk cut and paste style, contact through S.I.K.A. *Ya Basta* has six "cut 'n paste" style issues out and its focus is on fast HC/punk from everywhere. It includes interviews, reviews and and artistic part with drawings from many different punx. Done by other people from S.I.K.A. tomitrash@centrum.sk *Just D.I.Y.* is a very good, pro-printed fanzine with 3 issues out in that classic style, with columns, interviews, and reviews. Next issue may also have English translations and the fifth release will include a compilation, comixsniper@pobox.sk. *K.A.Z.* has 7 issues out with perfect interviews with many interesting (and different) bands, great columns and a lot of fun. Next issue may be in English, contact through K.A.Z. records. *REVOLTAR* is a oi/punk/crust/disbeat zine from Bratislava, has the classic-style content, and interviews, reviews in cut n' paste style-two issues out, contact through 414 distro.

There are 2 websites that you should visit if you want know more about Slovakian HC/punk: www.prasopal.sk-done by people from *Just D.I.Y.* zine, has a very good design and a lot of information (prasopal@prasopal.sk); and www.sxehc.sk is a sXe website that is not always good, but typically has a lot information about shows in SK/CZ (info@sxehc.sk)

Hmm, that's probably all for now. There are no permanent punk venues to set up shows, so I won't write about some shitty pubs and clubs. If you want to play in Slovakia, it's not a problem. Just write some of the listed contacts and you'll get a lot of emails to possible places. Take care and support worldwide punk-rock! Thank you, Tomas.

p.s.-regarding contacts, I only wrote email addresses due to the lack of space

AUSTRALIA

AUSTRALIAN SCENE REPORT

We may be a back water, but the past two years has brought an explosion of newly formed bands and quite a few record releases here in Australia. Australian punk and hardcore has showed a steady progression since the days of DEPRESSION, GASH; NOBODY'S VICTIM; CIVIL DISSIDENT – and no, there have not been any re-issues on Reactor or Funnel Web Records, and definitely no CD re-issues. To answer the most commonly asked question of Australian hardcore punk, the members of these early 80s bands have moved onto different projects and are not still playing ultraheavymetal-hardcorepunkthrash.

As for the current day in Melbourne (where I live), we have ABC WEAPONS who play Japanese-inspired guitar-solo ridden down-tuned driving hardcore punk. They have just released 4 song 7" EP on Global Warning. STRAIGHT JACKET, a fiery early 80s US hardcore inspired outfit reminiscent of ARTICLES OF FAITH and NEGATIVE APPROACH, have played only one show but it was great. I recommend that you write for a copy of their demo from GASH Records. SCHIFOSI are in the midst of their fourth release, a 7" that should be out in the next few months. They play intricate guitar led down-tuned harsh hardcore with weaving melodies and deep female vocals. People of course akin them to the pioneers of this style: TRAGEDY. There are, however, significant differences.

TERRAFIRMA have been around for two years, they play dual-guitar melodic hardcore of a high standard with spoken/screamed female vocals, look out for their upcoming CD release on Appliances and Cars. The almighty d-beat gets a fair run in PISSCHRIST, a 6 month old four piece with great catchy rockin' riffs and sing along tunes, contact Global Warning for a copy of their demo. THE EXECUTION play metallic hardcore with a youth crew influence, two of their members also play in an 80s metal hair band, demo available through GASH. MY DISCO play technical FUGAZI influenced punk tunes, with addictive melodies and post-punk style vocals, they have one 7" released on their own label. Members of that band also play in AGENTS OF ABHORRENCE, a very good technical grind two-piece. WHO KILLED DOVE? (who do not sound like CROW) play WIPERS influenced moody and melancholy punk with female vocals. The infectious guitars weave in and out to form something quite unique, write to Broken Rain for a copy of their demo.

Melbourne hosts frequent DIY shows at a warehouse space called the Pink Palace and at a family run Pub called the Arthouse. We have all-ages shows at reharsal studios and friendly café/bar spaces.

NSW introduces APHRA BEN, who play epic GODSPEED like tunes from Woolongong. PURE EVIL TRIO from Sydney play jazz influenced hardcore with corker melodies. Their newly released 12" titled *This is our Music* features an avant-garde noise track as well. Contact Broken Rain or Appliances and Cars for the record. Also from Sydney comes the reformation of REDSTAIN, a Japcore band with all Japanese members whom live in NSW. CONATION, with their cut up RORSCHACH influenced style, have two CD releases on Appliances and Cars. You can hear the indie and grind influences from different members of the band coming through in their emotional hardcore. Queensland gives us some POISON IDEA influenced hardcore with DRAFT DODGER hammering out the numbers from their first 7" on Endless Blockades. THE COLLAPSE from Perth also have a release coming out on Endless Blockades. THE COLLAPSE play down-tuned and harsh hardcore with an early 80s hardcore attack surfacing through majestic Japcore riffs. Adelaide hits us with LOS DIABLOS who combine Swedish hardcore with driving punk rock, no releases as yet but keep your eye out.

There are a lot of hardcore bands fighting each other for a major label opportunity whom get plenty of mentions else where so I won't mention them here.

So that is the end of your Australian education. As you can see there is a lot going down under. Great people, great bands, great gigs, great attitude. Please write should you have any questions. Sarah C/- broken_rain_records@yahoo.com.au

Contacts

Global Warning – PO Box 242 Northcote VIC Australia 3070 globalwarningrecords@yahoo.com.au

SCHIFOSI – www.schifosi.nomasters.org

Appliances and Cars Records – PO Box 430, Newtown NSW Australia 2042 appliancesandcars@hotmail.com

GASH Records – PO Box 239 Nth Carlton VIC Australia 3054 davegashrec@hotmail.com

Endless Blockades - PO Box 3023, South Brisbane BC, QLD 4101 www.endlessblockades.live.com.au

Broken Rain – PO Box 244 Northcote VIC Australia 3070 broken_rain_records@yahoo.com.au

SOUTH WALES

SOUTH WALES SCENE REPORT

by Welly Artcore/Four Letter Word

INTRODUCTION

There's seems to be so much happening here in South Wales these days, that after nearly two decades of procrastinating, I thought it high time I wrote a Scene Report for MRR (y'know, just for my Punk Rock curriculum vitae and all that). There seems to be a massive upturn in activity around these parts, mainly due to the influx of new blood, who seem to be getting younger and younger, making me look older and older in the process. There is also a local internet forum at www.southwalesmassive.com which seems to be a focal point for conversation, debate, argument, promotion and organization.

The activity here made me hit upon the idea back at the start of the year to get everyone together and organize a benefit gig for UNICEF when the earthquake hit Iran. We did it in grand style with the first gig, an all-dayer on a Sunday in February, raising £1800 ($3282). A dozen South Wales bands played on one floor, DJ's on another, a charity raffle and a lucky dip, all sponsored by various charitable Punk labels and Skate stores. This was such a huge success that we recently did our second benefit, again for UNICEF (this time for the floods in Haiti and the Dominican Republic), again an all-dayer, but this time we got some national bands to play (THE DAUNTLESS ELITE from Leeds, JETS VS SHARKS from Portsmouth and PILGER from Southampton) as well as a load of locals, and again with our trusty raffle and commemorative t-shirts, we raised £1200 ($2188). That's a total of £3000 ($5470) so far this year, 100% (we even make the band members pay to get in!) for kids who have extreme misfortune unlike anything we're ever likely to have to face. These benefits have highlighted the way a scene can put it's petty differences aside, pull

NO CHOICE

BEDFORD FALLS

together, and create something greater than the sum of it's parts. We plan to continue.

For the sake of democracy, I asked all the local bands to supply their own information to me, which I've rewritten, as concisely, and with as much information as possible. For the sake of clarity, I've put the bands in rough genres (even though they'll hate me for it), just because there's so much going, and I've listed them in a rough chronological order, so there's no accusations of favoritism.

I've had to specifically concentrate on the South of the country, as I simply don't know what's going on in the North. For those who don't know, Wales is on the West hand side of England in the United Kingdom (with Ireland to the West over the Irish Sea). The entire principality (as in 'province') occupies a total land area of 8,019 square miles (20,768 square kilometres), which is about the size of Massachusetts or half the size of Switzerland, and the population of the entire country is only 2,926,900. 2,100,000 being in the South, of which all three cities of the country reside in; Swansea to the West, Newport to the East, and Cardiff, the capital between them. These three cities, and the Welsh Valleys to the North of them, are the area of focus here, and all the activity I'm writing about is within area approximately 60 miles across and 30 miles up from the South Coast. The most famous bands of old you may have heard of from South Wales would be ICONS OF FILTH, THE OPPRESSED, and DEMENTED ARE GO, all from Cardiff. Also, I believe, all of these bands have recently reformed in one form or another. Read on for your peek into our little corner of the world...

BANDS

PUNK ROCK

NO CHOICE are that band you remember from their Riot City 7" from 1983 *Sadist Dream*. They reformed and split a few times, returning briefly for a couple of years back in the early nineties as S.A.N.D. and then disappearing again until the new century after Southern California's documentary label Grand Theft Audio put out the anthology CD *Try And You Might*. They've since updated their melodic political sound and released their debut full length *Dry River Fishing* as the first release on former Fracture editor Monk Dave's label The Newest Industry. His connections saw them hook up with AGAINST ME for a U.K. tour. AGAINST ME returned the favour earlier this year when they invited NO CHOICE over to the U.S. for a tour with them and PLANES MISTAKEN FOR STARS. NO CHOICE also recently released a split 7" EP on The Newest Industry with Canada's FIFTH HOUR HERO, and both these releases have been licensed in the U.S. by No Idea. NO CHOICE are now writing for their second album and playing occasional gigs. www.nochoice.org.

My band FOUR LETTER WORD started peddling our melodic political Punk/Hardcore all the way back in 1991, inked with L.A.'s B.Y.O. Records in 1997, and did a couple of albums and a U.S. tour with them before the notorious boy band name dispute finished off the relationship. We spent a few years in the wilderness battling with a revolving door of band members before finally settling on a solid line-up and recently releasing a four song 7" EP *Crimewave!* on local labels The Newest Industry and Rat Patrol. This record is available for £3.00 ppd. (U.K.) / 6 (Euros) ppd. (Europe) / $7.00 ppd. (World) from the address below (as well as loads of other music and t-shirts, just see the website). We've been gigging regularly again, and just completed a U.K. tour with BISCUIT'S TEXAS BOMBS (featuring Biscuit of THE BIG BOYS) as well an exhibition documenting the history of Punk flyer art called 'Visual Vitriol'. The studio is booked for an album in the autumn, let's hope nothing goes wrong between now and then. www.fourletterword.org.uk or e-mail: flw@ntl-world.com or write to: c/o 1 Aberdulais Road, Gabalfa, Cardiff, CF14 2PH, Wales, U.K.

IN THE SHIT first cranked up their traditional U.K. Punk fare back in 1997, and since then have released two 7" EP's; *Can't Take Anymore* and *Fall of the Damned*, and two albums; *A Cancerous Society* and *A World Of*....They have also embarked on numerous tours of Europe, taking in France, Germany, Holland, the Czech Republic and Slovakia. Their most recent contribution is three songs on *Mizaru Kikazaru Iwazaru* on Blind Destruction Records, which is now run by guitarist Paul. See these websites for more information: www.bdrecs.com www.intheshit-punkrock.com

More traditional U.K. Punk comes along in the form of DA CAPO, who turned the ignition at the start of 2002. This three piece feature scene journeyman Kip-Xool on drums, who since the mid 80s played for the following: THE HERETICS, COWBOY KILLERS, FOUR LETTER WORD and IN THE SHIT. DA CAPO have hauled their mohawks and creepers around South Wales and the South West, and have put out two CD-R demos entitled *Members of the Cabinet* and *Well Hung Jury*, and are now starting to introduce some Garage Rock'n'Roll influences into their sound. www.freewebs.com/dacapodacapo or e-mail: dacapo_101@hotmail.com. THIS SYSTEM KILLS from the heart of the Welsh valleys feature ex-members of 100,000 BODYBAGS and FIVE FINGER DISCOUNT, and feature scene stalwart Pig (formerly of RECTIFY AND CLASSIFIED PROTEST) on Vocals. They started to sharpen their passionate and anthemic political punk as a side project for the Blackfish Records Conflict tribute CD *Barricades and Broken Dreams*, but have since developed into a permanent band. They have three songs on the Blind Destruction compilation CD *Mizaru Kikazaru Iwazaru* and are beginning to gig frequently. For info e-mail... adam.rykala@new-wales.net.

Stand well back, A KID CALLED POWER has made an impression on the locals with their wild performances. Vocalist Dave Beer also now doubles as Guitarist for FOUR LETTER WORD, and Guitarist Mowgli recently filled in on Guitar for NO CHOICE on their U.S. tour. Expect off-kilter DEAD KENNEDYS style Punk from their upcoming demo *Growing Up Skipper*. E-mail: akidcalledpower@hotmail.com.

Another young band is STATE RUN. The four members of this idealistic young crew are all 14 or 15 years old, and crank up a melodic political Punk that belies their years. They put out one rough'n'ready six song demo CD out back in January 2004, but expect a "real" release soon. Think midway between CONFLICT and ANTI-FLAG with a bucketload of youthful vitality. E-mail: jonmohajer1@hotmail.com or go to the website: www.staterun.tk.

And finally there's PUNK ACTION SHOTGUN, who are a kind of cabaret covers band featuring members of other bands and lunatic skaters. They declined to give any information on account of throwing themselves out of second storey windows, alcoholic poisoning and falling out of moving vehicles.

HARDCORE

There is a massive hardcore following in this part of the world, following all the current happenings on the metal end of the Hardcore spec-

trum. First, the much talked about OF NOBLE BLOOD are a recent addition to the scene. They came together from former members of FROM THIS MOMENT ON in the spring of 2003. They are a hardcore band taking in influences both new and old of the Straight Edge style of the genre (although they'd probably not want me to say that), and they recently released a CDEP *Let Glory Be* as the first release on Cardiff's new Hardcore label Staunch. They've also done a radio session for the BBC. Contact: ONB@staunch.co.uk.

STAND DOWN are powerful and young (15-17) five-piece hardcore unit from the county of Gwent. They've just knocked out their first four soung demo CD *Judgement*, and are set to progress quickly. www.stand-down.cjb.net

Devil-lockers and mop-toppers UCA CHAPTER, also from this neck of the woods, are a sharp four-piece of 17 to 24 year olds who formed in January 2004 from the remains of THE DRAGOUTS and THE AFTERLIFE. They list such bands as A.F.I., DEATH BY STEREO, MISFITS and BLACK FLAG as influences, and have recorded a demo. Here's where you can find them. www.theucachapter.com.

GARAGE ROCK'N'ROLL

The tongue-in-cheek antics of THE VIVA KNIEVILS are the area's offering at the altar of gutter punk rock'n'roll. With the one of the funniest, most down-to-earth, and downright rabble-rousing stage shows you'll see anywhere this side of the fifties, these boys know how to party. With members scattered all over South Wales and even Bristol, they chow down on the sounds of RFTC, NY DOLLS, MC5, ELVIS, SUPERSUCKERS, MUD, and CHUCK BERRY. They've put out a couple of EPs on their own Taff Pop imprint, and a 35 track album will follow in the autumn. See: www.thevivaknievils.tk or www.taffpop.com, or contact: ginge1978@yahoo.co.uk and me@vjknievil.demon.co.uk.

SKA

Ska-Punk-wise things have gone quiet since the demise of SHOOTIN' GOON, probably the most well-known of all the bands of that genre to come out of these parts. Forming in 1997, they toured the U.K. and Europe, put out two releases on Moon Ska Europe, notably the album *Splottside Rocksteady*, and an EP on vocalist Matt's label Good Clean Fun. They went through over 20 members, including 3 vocalists, and called it a day with a farewell gig in May 2004.

THE CHEAPSKATES, originally from West Wales, came together in 1998 and later released a CDEP Good Clean Fun called *Nobody's Perfect*. They relocated to capital Cardiff, toured with other horned outfits ADEQUATE SEVEN and JESSE JAMES before the majors came knocking and they called it a day.

ESTEVEZ from Monmouth are a new Ska Punk band just starting out. Visit them at: www.estevez.tk. Another new band is AS IT WERE who are apparently already in decline.

EMO

Capturing their own desperation NIGHT AND THE CITY OF BROKEN PROMISES play a real belting and discordant style of emo. Taking influence from the mid-90's San Diego style, they've just started out by recording a 7" EP for their own Détournement records. www.nightandthecityofbrokenpromises.tk or e-mail: lacitta@hotmail.com

'Melodic Punk' is how FOREGONE CONCLUSION would describe themselves, but they come off with much more of a technical, stop-start, emotional and tight screaming style out of Abergavenny. Relatively new, these 17-19 year olds have yet to release their recorded material. www.foregone-conclusion.co.uk

MELODIC / INDIE ROCK

DOUGLAS began life as a sharp young pop punk band in the late 90s and later developed into a more emotional rock direction. They toured the U.S. and the U.K. and released their album *Persona* in a variety of different formats over time, as well as a couple of EPs. DOUGLAS had one of the biggest local followings in South Wales that any band has ever had, but in spite of their almost constant touring they never really capitalized on their potential, and recently played their farewell gig to a huge crowd in capital Cardiff's major rock venue The Coal Exchange. Leftfield Rockers THE TAKE kicked off as FISHTAKE in the late 90's but soon dropped the fish. They've developed a tight, structured sound along the lines of some of the progressive bands of Washington D.C., and have always reminded me a little of JAWBOX/BURNING AIRLINES with a catchy pop sensibility. They released an album called *Propeller* on London's acclaimed Household Name Records in 2002, as well as CDEP called *Gene Pool* on Wales' own Good Clean Fun Records. They're gigging and touring and plan to record for a new album. They've amassed a lot of material for at the end of the year. www.the-take.net.

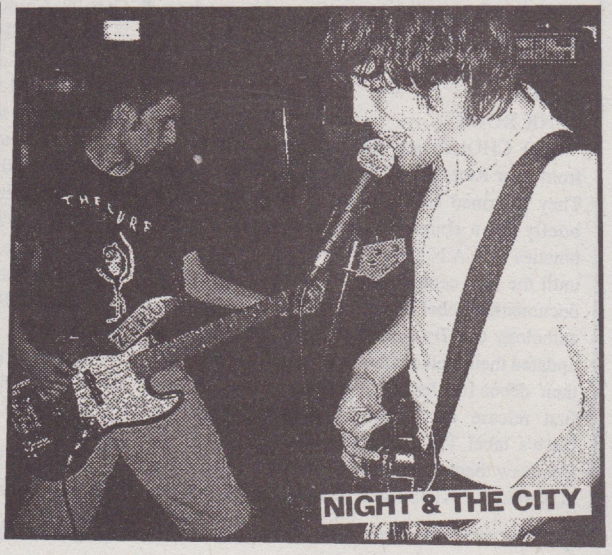
The soaring hooks of BEDFORD FALLS feature members of THE TAKE, but play a different style altogether. Self-described as "melodic, melancholic indie rock," they come off with much more guts than that, falling somewhere between THE MOVING TARGETS and the whole 80s Minneapolis sound. After a demo they quickly released two great tunes on a split 7" EP with U.S. rockers THE ENABLERS on The Newest Industry. http://www.bedfordfallsrock.co.uk or e-mail bedfordfalls_band@hotmail.com.

LUEVEN are a new four piece "mathematical rock" band from Abergavenny, mixing up influences like GLASSJAW, MOCK ORANGE and even RADIOHEAD, with recordings planned soon. Check out... www.freewebs.com/themightyleuven.

METAL

You'd probably file the trio **TAINT** from Swansea under "stoner", but they come to crush. Forming in the mid 90s, they released a mini album *Die Die Truthspeaker* with London's Household Name Records, and recently a split CD with other locals BLACK EYE RIOT. They have just completed recording a new album with Alex Newport (FUDGE TUNNEL) for imminent release. Go here for more information go to www.taint.co.uk. and to catch up with their pals BLACK EYE RIOT visit www.blackeyeriot.com.

On the extreme Metal front; DIGNITY DIES FIRST feature ex-members of COLOUR ME DEAD and some band called FUNERAL FOR A FRIEND.



Intense metal hardcore is the order of the day on their debut CDEP *With Our Blood We Shall Water These Fields,* which is out on local hardcore label Staunch; they've also just completed a U.K. tour.

There's also the five-piece SHAPED BY FATE, who batter out frenetic, aggressive metal hardcore on their new split EP with JOHNNY MENTAL on Misadventure Records entitled *The Fire Which In The Heart Resides.*

The other band on the split is JOHNNY MENTAL, who've been around since Autumn 2002 and include thrash, metal, grunge and melodic in their self-description. You can find them at www.johnnymental.com or E-mail them: info@johnnymental.com

SHAPE OF MY ADDICTION is a six-piece metal band in the style of AVENGED SEVENFOLD and ATREYU and influenced by METALLICA, IRON MAIDEN, MOTLEY CRUe and KILLSWITCH ENGAGE. They have a 5 track EP available, from which they are currently giving away a 3-track promo. Their website is: www.shapeofmyaddiction.com and their e-mail is: booking@shapeofmyaddiction.com and you can hear MP3's at: www.hxcmp3.com/bands/6831

WISHINGHOUR are a five piece, straight up riff-metal band from Cardiff, influenced by KILLSWITCH ENGAGE, PANTERA, CHIMAIRA, MUSE, OTEP, RAGING SPEEDHORN, HATEBREED, MY RUIN, SHADOWS FALL, MACHINE HEAD AND THE WAGE OF SIN. They are currently in the process of recording a new promotional record, which is to be available for the winter months and you can find out more at... www.wishinghour.com

PULLING DOWN THE SKY are a twin-guitar noodling metal band from all over South Wales, and the five members have so far conjured a two song demo CD of which there's an MP3 at... www.pullingdownthesky.tk

Pontypridd's INDIFFERENCE describe themselves as "hardcore-ised metal" and since their formation in 2002 they've released the demo CD *Born To Be A War Machine* and are planning some more recordings soon. For more info go here: www.indifferencemusic.co.uk

Caerphilly metalcore band FOREVER AND A DAY are relatively new, forming at the end of 2003. The four members are aged between 16 and 18, but already have a two song demo and are due to record again soon for a four song EP. Their website is at: www.foreverandadaymusic.cjb.net or contact: lukewethedrummer@aol.com

Finally, there is THE GET UP REASON, who mix metal with emo, and list SLAYER, CONVERGE, GLASSJAW and PANTERA as influences. They've been gigging around Swansea, won a high school battle of the bands and are recording a debut four song EP before more gigging ensues. Find them at: www.tgur.tk.

FANZINES

Artcore fanzine started way back in January 1986, and is put together by some guy called Welly. It is regular as clockwork every six months now. The emphasis is on graphic design and hardcore history with punk rock attitude. The current issue is the "flyer issue" which accompanied the aforementioned "Visual Vitriol" flyer exhibition, and features interviews with 7SECONDS, KNIFE FIGHT, BISCUIT'S TEXAS BOMBS and JETS VS SHARKS. *Artcore* is also known for "Vaultage", which is the second-half of the magazine and concentrates on historical aspects of the international punk and hardcore scene with in depth biographies and analysis of old bands and labels, especially of the American variety. This issue has a previously unpublished interview with Corey Rusk of Touch & Go records from 1983 on the history of the label up to that point, as well as stories on JFA, MOVING TARGETS and BATTALION OF SAINTS. There are also three essays on flyer art and graphics. Enough of this plug, get writing with $5 post paid (world) to: c/o 1 Aberdulais Road, Gabalfa, Cardiff, CF14 2PH, Wales, U.K.

ReallyFree is an eight page mini-zine/newsletter that rare vinyl dealer Phil gives out for free or donations. The new issue (13) focuses on Cardiff Punk gigs in 1982, news, reviews and other articles. It has a distribution of 1,500 and if it gets back on track again after a four-year hiatus, will be quarterly. It's area of coverage is punk, Oi!, and hardcore (non-metal!) You can e-mail Phil at philreallyfree@aol.com or write to: P.O. Box 15, Pentre, Rhondda, Mid Glamorgan, CF41 7YG, Wales, U.K.

Mass Movement mixes hardcore, thrash metal, punk and pro-wrestling. It's chock full of columns and reviews and the last issue (16) had SEND MORE PARAMEDICS, THE ACCUSED, THE BADNADS, BOUNCING SOULS, VISION, Sound Pollution Records, and more. Have a look here for more information: www.mmzine.co.uk

Zineophobia is a new zine with it's first issue just out which has an interview with that bloke called Welly as well as lots of personal writing and live and music reviews. It's a really fresh start, and even at this early stage looks a bit like the old *Mad Monks* from these parts (whose staff became the almost national *Fracture* that is now also defunct after 25 issues). You can get this zine by contacting... zineophobiazine@hotmail.com

Other new zines who either declined to contribute or have yet to release their first issue are *Zine Points, Time's Up and Just Off The M4* (the motorway that runs from London to Wales). There seems to be more and more interest in zine-making here, so I'm sure this won't be the total list of titles in the not too distant future.

RECORD LABELS

Newest Industry is what Dave, former editor of *Mad Monks* and *Fracture*, and former proprietor or Assembly Line on-line music mailorder, concentrates his energies on nowadays, along with partner Jo. Newest Industry has so far released music by Cardiff bands NO CHOICE, FOUR LETTER WORD, and BEDFORD FALLS, as well national bands SHONBEN and SEDACED, and international bands BLACK COUGAR SHOCK UNIT, ENABLERS, PHOENIX FOUNDATION, I EXCUSE, FIFTH HOUR HERO, NRA and PAPERBACKS. Upcoming plans include the third Annalise album, and the debut CDEP by Baltimore's CAN'T SAY. They've just released a compilation CD featuring stuff from all their releases and more unreleased goodies. They concentrate on all things punk and slightly indie-edged. You can find them at: info@thenewestindustry.com or: www.thenewestindustry.com

Staunch is a relatively new label run by Pete putting out the more hardcore and metal end of things. They have two releases to date, the debuts by OF NOBLE BLOOD and DIGNITY DIES FIRST. They intend to mix DIY with professionalism and are currently looking for European and North American distribution, if anyone is interested. www.staunch.co.uk

Détournement is a brand new, small South Wales DIY label with two releases so far. There's the FROM THIS MOMENT ON 12" called *Valere Lubeo*, and the NIGHT AND THE CITY OF BROKEN PROMISES 7" E-mail: fishboyoc@aol.com or xrenegadexgo@aol.com.

Good Clean Fun is a punk rock and ska label based in West Wales and run by Matt since 2001. Eleven releases are available, including CDs from Welsh bands THE TAKE and STUNTFACE, plus English bands FIREAPPLE RED, HOWARDS ALIAS and MY DAD JOE, along with a couple of ska-punk compilations. Everything is available super cheap through mail order at: www.goodcleanfunrecords.co.uk

Finally, we have Rat Patrol, a fledgling label operated by Chris, who is also the bassist of FOUR LETTER WORD. They are set up to split finance FLW's *Crimewave*! 7" EP with Newest Industry; this is a benefit to pay off their old label debts. Go to the FOUR LETTER WORD website for more information.

GIG PROMOTERS

Cheap Sweaty Fun is one of the longest standing promoters in the country, if not the world. Starting life in 1984, the man Simon (with an ever-changing cast of helpers) put on many of the classic gigs in Newport of the 80s and 90s and has brought through all the international touring bands. The shows started at the Stow Hill Labour Club and then to their mainstay, The Legendary TJ's, where he has stayed for the most part ever since with a revolving door of helpers. HUSKER DU, SCREAM, TOXIC REASONS, BUTTHOLE SURFERS, NAKED RAYGUN, GOVERNMENT ISSUE, BAD BRAINS, D.O.A., GREEN DAY, you name it, Cheap Sweaty Fun has put them on, and a lot of them became touring regulars. Have a look at: www.cheapsweatyfun.co.uk or www.tjs-newport.demon.co.uk for more information. The Dead Souls Collective has been doing gigs, mainly at Newport's Le Pub since September 2003 when a small group of friends decided they wanted to start something. They cover all the bases of punk rock from hardcore to emo and everything in between, and have put on an impressive 26 gigs since their inception less than a year ago, including AGAINST ME, GRABASS CHARLESTONS and LEATHERFACE. Get in touch at: deadsoulscollective@hotmail.com.

Deliverance Promotions has been doing the same in Cardiff and Newport for over year. Again, covering all the bases from hardcore to metal, and they've put on local, national and

international bands including SHAI HULUD and CONVERGE. Their website is: www.deliverancepromotions.co.uk.

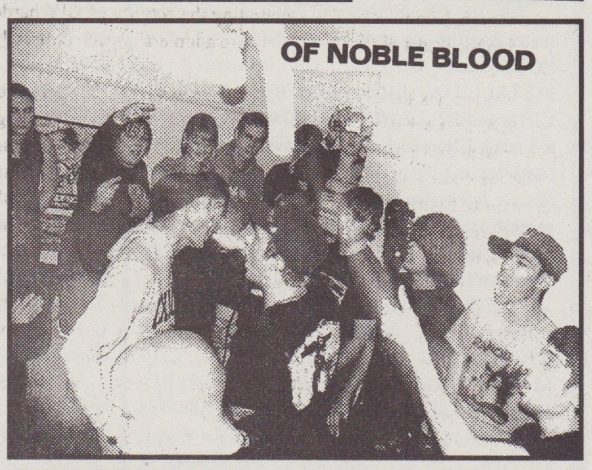
The South Wales Freak Show is what we call our benefit all-day gigs that have so far both been for UNICEF. If you're interested in donating some of your band or label's merchandise for our raffles or are just interested in what's coming up, then try www.southwalesmassive.com.

And finally; Last Chance To Dance started in 2000 and can be contacted on: thenewethic@hotmail.com

MISCELLANEOUS

SouthWalesMassive.com is an online Punk and Hardcore community for the area. As well as the forums, videos of local and touring bands, and an extensive gig guide, they provide a home for local bands and promoters to share their news (with the odd put-down, slanging match and all-out blazing row!) They intend to add more services to their arsenal in the coming months. Visit www.southwalesmassive.com or contact JayX at southwalesmassive@fastmail.fm

Artcore Graphics is me again on a shameless plugging mission. It's all about affordable Graphic Design for bands and labels, supplied to industry specification and production ready. I've done LP, CD and Cassette Packaging since 1986; Logo's, Flyers, T-Shirts, Stickers, Adverts, you name it. Here are some previously satisfied customers: Grand Theft Audio Records, BYO Records, OI POLLOI, Blackfish Records, Crackle! Records,



CHAOS U.K., COWBOY KILLERS, Rugger Bugger Records, STAMPIN' GROUND, GROVER, WORDS OF WARNING Records, ENGLISH DOGS, NO CHOICE, CONCRETE SOX, Too Damn Hype Records, GOOD TIME CHARLIES, SOCIETY GONE MADD!, CRACKED COP SKULLS, IN THE SHIT, J.S.N.T.G.M. Records, PANIC, RECTIFY, SLOWJAM, Blind Destruction Records, FOUR LETTER WORD, S.O.A. Records, Suspect Device Records, LIFE CYCLE, That Comes Tight Records, Higgins++, Phoenix Records, Mass Productions, Inflammable Material, Destroy Fanzine/Records, Days Of Fury Records, Useful Idiot, *Jersey Beat* fanzine, Sand, Pop Noise Records, *P101* magazine, Stator Records, Viable Utterance Records, KICK JONESES, FILTHY CHARITY, LOONEY TUNES, ASPIRIN KID, Psychomania Records, *Mad Monks* and *Bugs'n'Drugs* magazines. E-mail: artcore@ntlworld.com

OK, that's pretty much the size of what's happening in these here parts as of August 2004. I hope there was something of interest here for you (or I really would've been wasting my time). I feel privileged to finally have penned a scene report for Maximum Rock'n'Roll, and gee-whiz did it take some work! Apologies if I missed anyone. Cheers, Welly! (See the FOUR LETTER WORD and *Artcore* sections for contact information).

SOUTH EAST ASIA

APA KHABAR?

(how are you in Malay)
2nd quarter report 2004.

Hello once again. My debut report in the May issue of MRR was met with really positive response, mostly to thank me for giving extensive info (thank me?! I should thank you for giving a fuck!) and a chance to check out the bands from this part of the world. Cheers to the folk who offered to buy or trade the SE Asia mixtape.

As expected, I also mixed up some facts about early hardcore in Singapore and Malaysia (which is why I don't like talk about it when I havent got my facts right!). and if that wasn't bad enough, I missed out some essential bits too. Cheers to Yahoo D for the corrections.

Also I will be continuously talking to those who were there in the moshpits in the late 80s or early 90s, and gather as much info on the history of Singapore, Malaysia and hopefully the other countries in the region as well.

These bands were an integral part of early Sinagpore hardcore; **Mind Rape Protestant** (crust), **4 Sides** (uptempo hc), **Down Syndrom**, **Bird Brains** (early grind),

Demisor (grind), **Rancid Decay** (hc punk) and **Opposition Party** (early punk. Also the first Singapore punk band to get on vinyl).

Its still cause for argument whether hardcore spread from Singapore to Malaysia or vice versa, but at the moment I don't care. I'm celebrating the activity of DIY hardcore now in the wake of the Iraq war and in the midst of the Bush administration era (which indirectly affects proceedings in this part of the world).

Also there has been an overwhelming response to my debut report especially when touring is concerned. Some bands have contacted me directly upon reading the report. Lump those bands together with those who have already planned to come to the region way before the report was written and we have a crazy number (a possible dozen) of bands from all over the world planning to come over to South East Asia on tour from now till the end of 2005.

Needless to say it will be fantastic. But I cannot emphasize enough how much understanding I need from those who plan to come here (regardless of when). South East Asia is not exactly the most affluent of areas on the globe. Currency imbalances are still pretty much obvious amongst neighbouring countries and more so with countries in other parts of the world. So you do NOT make money here. Be prepared to spend (fortunately, not much since everything here is so cheap) more than you make out of this tour. Take it as a cheap punkrock holiday and a totally different experience from where you are from. Do not expect tight schedules with shows everyday. Most kids who set up tours need to work or go to school or simply cant afford to string that many shows together. Venues are sorely lacking, and the saying "money does not go on trees" can never be more relevant here.

Recently bands like RAMBO (USA) and BATTLE OF DISARM, VOCO PROTESTA and POWER OF IDEA (Japan) toured the region….sparking crazy moshpits in Singapore and playing in front of literally thousands in DIY shows across Indonesia.

Updates for the South East Asian tour circuit

Those of you who read my first installment would recall that the theme topic concerned regional DIY tours and in particular highlighted a certain South East Asian Tour Circuit. The aforementioned "circuit" is an unofficial collective of individuals who have worked together (not necessarily on the same tour project) to co-ordinate tours for bands coming to the region. Being part of that "group" I also mentioned that I occassionally book bands who go on tour over here. And as for the tours I book, they will be run under my label PROHIBITED PROJECTS. On a side note, I would like to further clarify how I can help by with detailed explanations of how I am able to 1) manage and/or 2) co-ordinate and/or 3) help in the tours.

•**Manage** – when I "manage" a tour, I co-ordinate everything. Will travel with the band, I book every show, I will decide where to go, will do up budgets, get places to crash, highlight whatever that is needed, etc etc. I will also pay for my own transport and personal expenses. Should you want to reimburse me any amount because you think I deserve it, then I would gladly accept it but don't worry I wont expect any if its beyond what you can afford!

•**Co-ordinate** – I will establish contacts and clinch shows as well as plan a rough itinerary, double check and confirm everything at least 2 weeks before the band in question lands in the region. I will basically do as much as possible related to tour "management" (see above) BUT ONLY if I can afford it.

•**Help out** – have a small scale role because in most of such instances it means I cannot afford to be part of the tour team. I can help score shows, be a correspondent for those who are not yet in direct contact with the band in question, help out and generally just hang out and show the band around.

Unfortunately I am not rich and I can only "manage" 2 or 3 tours a year, so if I come to a point whereby I cannot afford to "manage" a tour anymore, yet at the same time no one else is able to do so, the band in question must be willing to cover my transport (flight, coach) expenses at least. Conversely there are other options (eg: a band can choose to be adventurous and try going about without a guide), and we all understand that no one in the punkrock scene is rich hence I can negotiate or help source out some alternative solutions.

Also please check out the list of contacts that help make up the DIY Tour Circuit.

<Singapore>

- **Shaiful Zerox** (that's me! Fucked up stinky tour organizer.) trashkore@yahoo.com
- **Seelan Fallen World** (drummer of Fallen World and many other bands, loves to do shows, resourceful and committed) fallen_world@hotmail.com
- **Faisal Homegrown Records** (runs a record label and willing to help bands if time permits) badmongo74@hotmail.com
- **Jasman Minus** (was a great help in the Wojczech/G:las tour, and now helping out with Power Of Idea and other Japanese bands' upcoming tours) minusriot@yahoo.com.sg
- **My Precious** (active band with members also active in shirt printing and setting up shows, an integral pillar of Basement Bash, one of the better DIY shows in singapore scene history) myprecious_sg@yahoo.com
- **Thrash Steady Syndicate** (advocates of DIY hardcore, organized financially, sound technically. Members of Secret 7 and Jahilia and Recover. Enough said!) thrashsteadysyndicate@hotmail.com

<Malaysia>

Kamal Ishak (tour co-ordinator for the Wojczech/G:las tour, and done a few shows. Also runs Dratsab Recs/Distro) **kamal_ishak@hotmail.com**

Wan Hazril (member of Nyi Blorong and Self Made God, also runs Cactus Distro/Recs. An overall great guy) cactusdistro@yahoo.com

Nur Azri aka Buji (also a member of Nyi Blorong and Self Made God, was an important part of the Cohol-Tiala-Gauge Means Nothing-Steve Towson Singapore-Malaysia tour) nyiblorong_hc@yahoo.com

Sham (vocals in Self Made God, he runs a great tape label Uglysmokers Recs, close to the Nyi Blorong guys too. Resourceful!) **uglysmokecore@hotmail.com**

Ahmad ASAS (can set up DIY shows for touring bands, also runs a label-distro) asas@excite.com

Papakerma Distro (was an asset in the Cohol-Tiala-GMN-Steve Towson tour, an active distro-label as well) http://papakerma.cjb.net

(NEW!) touring Borneo? **Avail Records** in Sabah can arrange for it! Don't know about the rest of Borneo (Sarawak/Brunei) but you can be assured of a show in Sabah! Contact them at iem_avail@yahoo.com or rubmybreast@yahoo.com

<Thailand>

Chris Luppi (New Yorker who moved to Bangkok, Thailand, will set up shows for anyone and also runs Elephant Eye Records/Distro) wreackageasia@hotmail.com

Yos (a very active local scenester, speaks English too. Was a great help when I was in Bangkok, introducing me to nice people and also acted as a guide and translator. He's the man!) leesic@hotmail.com

Stirling (plays in poppy rocky band Eastbound Downers and has been involved in countless shows in Bangkok, fluent in English and Thai) nagatheremin@yahoo.com

Sophie (American punk rocker! she is based further up north of Thailand in Chiangmai. Can set up shows) ironthorn@hotmail.com

<Philippines>

Emmanuel Jasmin (runs Resist To Exist zine and is active in all aspects of the scene. My longest running contact in the Philippines) emmanuelj@mail.com

Boi (scene veteran, screams in Aggressive Dog Attack and is involved in a bit of social work too!) boibaboi@yahoo.com

<Indonesia>

Ari Ernesto (member of Domestik Doktrin and can set up shows) ernestokore55@bdg.centrin.net.id

* there are loads more which I could list but I'm too lazy. Also I havent been to the Philippines and havent been involved tour wise with Indonesia so that explains the lack of contacts.

Then again remember it's a tour circuit, people will contact each other to make a tour work, so these contacts will definitely suffice.

Enough about touring. On to the main topic of this feature:

BASEMENT Records Store

When I was in Kuala Lumpur, Malaysia, in 2003 for my first "punkrock holiday" to celebrate the end of my stupid National Service, I hooked up with long time contact Shammir (ex 24 Reasons, currently running Life On The Edge Recs and Basement Store), staying at his pad with the rest of the collective, and among the highlights of the trip was the much talked about Basement Records Store.

The store was neatly tucked away in a quiet corner in the basement floor of what looked like a half-office half-shops building. Well it would have been quiet if not for the grindcore that was blasting from the speakers of, you guessed it, Basement Records Store (hence the name). The building looked fairly old, but then again I am from spic-and-span, too-clean Singapore.

The moment I stepped in I was blown away by everything I saw. Fucking neat posters and flyers of international hardcore bands filled the otherwise dull walls. Cool records and CDs and tapes stacked on hand made wooden racks with amazing prices.

Needless to see it wasn't my last time there.

I was back in KL in December that very year on tour with Steve Towson, again crashing with the same cool guys and listening to awesome music and reading insightful literature. Again I spent a quarter of the day hanging out at the store and talking to whoever was in charge of running the store on that day.

The last time I was in KL was the last few days of March and the first week of April this 2004. By then I had already roughly figured out the condition the store was in, modus operandi and all.

Like most volunteer run stores particularly within the punk hc spectrum, money was always a problem. My chats with the volunteers made me realize that a huge fraction of the sales in the store were from friends themselves.

This is also partly due to the number of active distros in the area of Kuala Lumpur and in Malaysia as a whole. Which is sad because everyone is affected. I have always believed that distros should work together and communicate so no more than one distro will bring in the same item. So there wouldn't be any silly "competition."

In addition to that, there are also rising social costs and people are getting retrenched all over the region, so the "spending power" of the regular punkrocker will be considerably reduced.

With Basement clearly a victim of circumstances, I foresaw a possible closure or revamp of the Basement Records Store collective idea and decided to make the effort to highlight Basement Records Store as a benchmark of Malaysian hardcore, just in case my worst fears came true.

And on the 27th June 2004, my fears were confirmed. Basement had closed its doors. At least for now. But before you say "FUCK!!!", fret not for as you read this, planning is underway for a possible re-opening of Basement, this time in Singapore! Will keep you posted.

Things you should know about BASEMENT Record Store

Characteristics

Opened in January 2003 and closed June 2004 at *Sub Basement, Bangunan Cahaya Suria, Jalan Silang, Kuala Lumpur, MALAYSIA*

More than 600 titles in stock from all over the world. Releases from recognized labels like Havoc, Hardcore Holocaust, Flat Earth as well as hardcore punk tapes, records, CDs, zines from small scale labels/collectives the world over.

Huge selection of T shirt designs; mostly silk screened but all of supreme quality. I was floored by the quality of the prints and the durable fabric of the shirts.

Official permitted tape reissues of bands like ANTI-CIMEX, JHAI ALAI, STALINGRAD etc. Overall friendly non-corporate outlook. I've even slept on the floors of Basement! Nice place to hang out as well.

The Basement Crooks

Basement is a collective enterprise of :

- **Sangsara Records** (mailorder / distro / tapes re-issue label),
- **Life On The Edge Records** (put out the Counterblast "Impassivity" CD, Blast From The Far East CD, etc)
- **Donotconsume Recs** (CD-tape label which put out Unholy Grave/Mass Seperation CD, etc.)
- **Rhapsodeath Productions** (metal label which reissued Nunslaughter on tape, etc),

The 2004 collective of :

- **Pure Minds Records**
- **Cactus Records / Distro**
- **Ugly Smokers Records / Distro**
- **Noise Kontrol Records**
- **Degenerated Art Records**
- **We Print The World T-shirts**

Modus Operandi

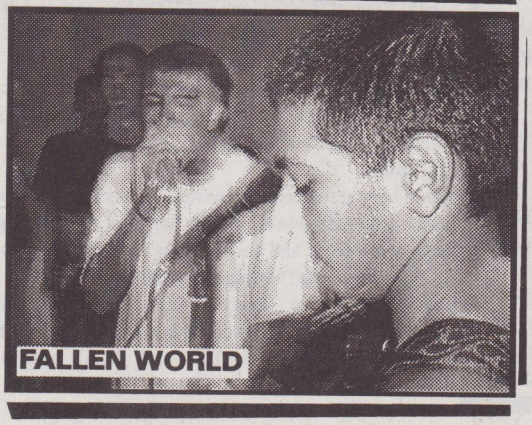
A sensible economical tactic adopted by the collective would be the bulk trading of releases with overseas labels. For example the collective would trade 30 copies of one of their releases with 30 copies of a non-local release from a label from Europe. With minimal wholesale purchases in its proceedings, the collective is able to sell those imported releases at relatively about the same price as a locally made release, with only slight increments to cover overheads. Hope you get my drift because I don't know how to present these terms in business language! At the end of the day all is fair and square. Punkrock!

Mechandise and music are all sold at a reasonable price. CDs for RM10 to RM25, tapes for RM 5, shirts for RM 20 and more! Also brilliant silkscreened shirts and buttons as well as the occassional zine.

Rroblems

As with most, if not all, stores that stock up hardcore punk merchandise will encounter problems with the authority/customs over copyright uncertainties (fuck copyrights but of course "they" will never understand what we punks mean by that). Basement Store also had to apply for a permit which in other words is a declaration of what they sell (censorship in disguise!). It also came to a point where they would have to place a sticker on some of the music records/CDs sold (done in the fashion of the UPC code) to prove that they were "legal". Bah.

Also, as pointed out earlier, the fact that the core of the "business" stems from friends has affected



sales, which in turn affects payment of rent. Pure friendship and punkrock ethics unfortunately does not pay the rent hence the inevitable closure of the store.

What will the future hold?

Just because the store in Kuala Lumpur is history doesn't mean the collective or the Basement "idea" is dead as well! Upcoming projects from the Basement Recs crew include a branch in Singapore!

lots and lots and lots of Sth East Asian hc punk releases. Some collaborated releases with like minded labels, and some re-issues.

Life On The Edge Records to bring you sequels to Blast From the Far East #1 CD with Blast From The Far East #2 with upcoming South East Asian acts like Fallen World (grindcore, Singapore), Democrazy (Indonesian fast hc), Self Made God (Malaysian grind), Failure Trace (grind from Thailand), All This While (Malaysia hc) and more!

Basment can still be contacted through sangsara_rec@yahoo.com

Feel free to email them for updates, trades, releases or to just start a friendship. Nice guys, trust me! Thanks to the Basement Crew for helping me with info and photos for this report : Shammir, Aidil, Karim, Mie Pendek, Am, Nazri, Mat Silent (best of luck in Belfast bro!) and the rest of the "mabuk terbalik" crew!

Updates from South East Asia!

Singapore

One Man Nation is a one-person acoustic act. Marc, the criminal behind it is also from punkrock band Systemless (which I have no clue about at this point of time, sorry). Has a neat 4 song demo cdr out. contact him at unabsolute@wildmail.com

www.LIONCITYDIY.com got off the hook recently. Initiated by Seelan (Fallen World, Yogyakarta, etc) and with volunteer work by many local kids who subscribe to DIY hc-punk, it promises to cover and introduce the aspects of DIY music, art and (counter)culture to the new generation of Singapore punks, majority of which do not think punk exists beyond the music they buy off the shelves of corporate stores. The DIY idea is still fresh to many in Singapore (a lot of the older punks have 'grown up' and discarded everything they used to believe in) so don't be alarmed at the lack of creative and challenging ideas put up at the forum! The site is looking at doing banner ads to help fund some of its projects (gigs, etc) so get in touch! Email Seelan at fallen_world@hotmail.com

REASONS TO REACT, the official debut gig of www.LIONCITYDIY.com was a smashing success. Local DIY hc punk emocore acts plus guest grindcore maniacs SELF MADE GOD from Malaysia! The only hiccup was a moshpit incident resulting in one of our friends, Jason, cracking his skull. Nonetheless he's okay now and even has a punkrock nickname (Jason Skull) to his credit.

GRRL FEST 2 : Double Dare Ya! is the 2nd installment of shows set up by the girls from My Precious, Virgin Violet and Mantra. Celebrating the involvement of females in music this indie-punkrock-hardcore showcase will be on 14 August right here in Singapore. http://gfsg.rocks.it

A.WAR.E.NESS zine and distro is a new project started by one of the kids here. Finally with ZEROX having its last issue out within the year, it's refreshing to know there will be someone holding the DIY paper zine torch. Support! my_1232002@hotmail.com

xYOGYAKARTAx finally has a demo out and I'm proud to have released it. No big deal though because I could only afford to release it on C60 Sony tapes on Prohibited Projects (Demos). Fast simple happy thrash. Brings to mind bands like Intense Degree with lots of sing a longs and kiddy voices. US$3ppd from my address.

xOBIWANKENOBIx a one man grindcore noise outfit has a new CD demo out. Tinkering with experimental and emo bits this time. subsistence_punk@hotmail.com

SINK has a new demo. personally I found it to be better than their debut CD. good enraged hardcore http://all.at/sink

The **SECRET 7 / JAHILIA** 7" released on Thrash Steady Syndicate will tear your ears inside out. Blistering fast hardcore thrash from both bands with artwork by Rohan Harrison of Australia's NAILED DOWN! Limited copies available so ask first! www.thrashsteadysyndicate.cjb.net or thrashsteadysyndicate@hotmail.com

also on Thrash Steady Syndicate... the new **RECOVER** CD! Sing along mosh hardcore. Enough said!

Malaysia

The DIY directory portal online for Malaysian hardcore-punk-alternative music and culture. www.ricecooker.kerbau.com . Set up by Joe Kidd (Carburetor Dung, AGE Records). also links up to the site of the recently concluded RAMBO tour of South East Asia

Donotconsume Records which once released the MASS SEPERATION / UNHOLY GRAVE Cd as well as some reissues will soon be back from the dead! Watch this space for more info...

Punkrock band SMZB from China as well as RELATIONSHIT (Indonesian fast hc) will tour Malaysia in August. Check the Ricecooker site (above) for info.

New kick ass band from Malaysia to check out : **SUARA ANAK MUDA**. The first time I saw them on stage they blew me away! Reminds me of Swallowing Shit meets Hellnation with breakdowns.0

UGLYSMOKERS tapes has just released the tape of ANJING TANAH – *Thrash Is The Path to the Dork Side*. "Indonesian thrash reminding us of Hellnation" ...well that's what someone said. I havent had my hands on my own copy yet though. uglysmokecore@yahoo.com : cactusdistro.cjb.net

DIYHCGALA series is temporarily off, due to a serious lack of venues in Kuala Lumpur at the moment. Aero Pub and Bistro which recently hosted a lot of shows closed down suddenly. Just wait for more info or email direct at diyhcgala@yahoo.com

New label! **BULLWHIP Records**! Debut release is the SILBATO tape (Italian screamo). Really DIY. Label guy Borhan is not to be confused with the other Borhan, the infamous rip off from Azalea who basically once screwed with gemm.com and sent Nick Crimes Against Humanity and many other DIY labels around the globe into a spiteful frenzy. So don't worry, BULLWHIP Records is cool and deserve your support. C/o Borhan, No. 9, Jalan 3/4g, 43650 Bandar Baru Bangi , Selangor DE, MALAYSIA : bogeyhunt@hotmail.com (info below courtesy of Kid Fastgame + Propamedia)

FASTGAME: Now recording for a cd/lp release with help from 2 labels. We got new t-shirt out. fxgxhc@yahoo.com

MASS SEPERATION: Working on our next split 7" with a label in Germany and also our discography. Tak Mau Lagi 7", t-shirts and pins still available directly from the band. mass_separation@hotmail.com

PROPAMEDIA: All 8 old releases out of print! Rambo tour tapes sold out recently. Now working on Secret 7/Jahilia split, Municipal Waste and Domestik Doktrin. Distributing tapes, cds, vynils, zines, pin, patches and t-shirts. We also working on our zine/website, send stuffs for reviews. propamedia@hotmail.com

FOOD NOT BOMBS KUALA LUMPUR: Our first video documentary took in the KL's Freedom Film Fest 2004. Completing the works on FNB Benefit Compilation volume 1 and now looking for bands for the second volume.

WOMEN AT REVOLT: Will be co-releasing Last Minute with Propamedia. Still looking for bands with female line-ups to for Women At Revolt compilation. flowersofharm@yahoo.com

Thailand

I cannot believe I forgot to include this in my previous report. Sorry... **THE DARLINGS** are a half local, half expat band from Bangkok. They play infectious poppy loser-music ala The Ramones and they fucking rock. They have a CDEP out called "Waste Your Time". Nice guys! thedarlingsbkk@yahoo.com

EASTBOUND DOWNERS play uptempo poppy rock with leanings towards punkrock and modern hardcore. They have a CD out entitled "Deleted...". Along with The Darlings (and possibly others as well) they are part of BAMA (Bangkok Alien Music Alliance) . www.eastbound-downers.com or www.bamathai.com

Thailand is still smarting from the amazing experience of the RAMBO tour. Read all about it at www.elephanteyerecords.com

***Arise* zine #4** in the works! Probably the ONLY Thai-English zine in modern existence. Hardcore punk for the new kids in Thailand! Please support! Chris Luppi at wreckageasia@hotmail.com (from Chris Arise) the singer of **Pus Of Social**, Pond, started a hardcore website and began organizing small shows up there. His site offers a chance for kids around Thailand to get some info about hardcore in Thai and **Pus Of Social** are very active and come down to Bangkok to play every time they have the chance. They have released a couple of diy demos on CDr and have more plans for the future, including a project band called **Tubkraden** : http://go.to/kkunder

SMZB from China will also tour Thailand in August 2004! Dates are set up in Bangkok and maybe Chiangmai too! If you are keen to tour Thailand get in touch with : Yos : leesic@hotmail.com, Chris Arise / Elephant Eye Records : wreackageasia@hotmail.com and/or Stirling

Eastbound Downers : nagatheremin@yahoo.com
I have also saved an email sent by Chris Arise regarding updates on Thai hc punk. It's too long to be printed here so email me (address at the end of this report) if you want me to forward you a copy.
The Philippines

THROW (ex-dead ends) website is now up! Old school hardcore. www.throw-ph.com

THE BEAUTY OF DOUBT had just finished recording the track to their upcoming release which title is yet to be announced. It is the follow up to their debut cd "everything ends" (counter-flow records/no action taken distro). They have enlisted some of their friends in Throw and Feud to do some parts on the record. expect some nasty stuffs there. The beauty of doubt, together with bands like Throw, Tame the Tikbalang, End of Man and Demiurge will be playing in the anniversary concert of The Manila Independent Music Collective which will be held on the 12th of June 2004. Everything Ends still out thru: thebeautyofdoubt@yahoo.com - enhanced cd (with music video)

Out now on **SULLENSEED Projects**. DESPITE *Destroy your way of life* CDr (grind from Wisconsin, USA) and DESTITUTION *Live in Nancy* CDr (hc punk from Luxembourg). More info at http://sullenseed.fateback.com

Indonesia

Sorry no info at the moment but watch this space. I'm on tour there with Steve Towson during the 3rd and 4th weeks of August! It will be crazy!!!!!!!

Well that's about it for the 2nd edition of APA KHABAR?. Thanks so much to Mike and the rest of MRR for the space and you for giving a fuck just by reading this. Cheers once again to the Basement crew, Kid Fastgame and Albert The Beauty Of Doubt.

TOP 10 MOMENTS OF THIS REPORT (in no order you fools)

REASONS TO REACT show
SELF MADE GOD Singapore promo CDr
SECRET 7 / JAHILIA split 7"
RAMBO live in Singapore and Kuala Lumpur!
Roti Bom
Free entry to ZOUK in KL (long live punkrock free-entry budget clubbers!)
Meeting friends from afar (hello James Drunkard, Olivier CBU, and *MRR*'s own Paul Lesnescki!)
discovering **MAPLE** at Basement (great indie from Spain. Thanks Aidil!)
Jason Skull recovering in hospital
Jason Skull's nurse J
Piss laugh and argh kiss.
Shaiful
Zerox zine, Prohibited Projects
HanYewKwang
Lead II Nitrate, Rememories

Snail mail :
Shaiful
Blk 554 Bedok North St 3
#08-241 Singapore 460554
SINGAPORE
trashkore@yahoo.com

BRIGHTON!

This will be a kinda **BRIGHTON** and around that area scene report as there seems to be loads of great things going on right now, either bands from Brighton or bands that play here on a regular basis. It's a good idea to pick up a copy of *Source* or *What's On* monthly guides, as these are free info magazines, and will tell you who's playing where. Gigs at the three main venues; Free Butt, Hob Goblin and the Concorde 2 are in there, As well as all the other "alternative" goings on in the town.

The best place to start when visiting Brighton would be the **PUNKER BUNKER** 34 Sydney St, Brighton, BN1 4EP, info-punkerbunker@aol.com under **IMMEDIATE** clothing (www.skawars.co.uk), who sell all the ska related shirts (ska wars, ska trek, battle ska galatica, you get the idea!). Buz who works the punker bunker puts on 90% of the punk/HC shows in town, he has flyers, records, CD's, T-shirts, zines, and pretty much everything punk related you need, old and new. Over the years he has done shows as diverse as Mu330, Misfits, Leatherface, Boxed In, Makiladoras (my personal favourite this year!) Systral, Lars Horris, Unslug, The Flying Marrows, and the list goes go on and on. The Punker Bunker shows are always a good way to meet new friendly people. Buz also has 2 labels; **KILLER SKA RECORDS** (with Ian immediate) and has released records by **YE WILES, MDS, SKA GAL AND THE HANDS OF RA**. Also **KILLER RECORDS** which has releases by **RANDOM HEROES, DROPPED AT BIRTH** and there will be at some point a DVD out of **CAP-DOWN** and **RUDE BONES** (Japan) live at the Concorde 2 (www.punkerbunker.co.uk).

ABANDON SHIP is an excellent live experience, improving every time they play, loads of energy and fun, reminding me of early revelation records bands with a dose of undertow. They have a 9 track live CD-R recorded at the Free Butt with a good sound. They're recording a 7" soon as well as tracks for a few comps. Rob (vocals) also puts on HC shows (inspirationpoint@mail.com) for south coast bands like **DEAD BY DAWN** (www.deadbydawnthrash.com) and **THE PERMANENT** which go down well, and also touring bands like Modern Life Is War. **ABANDON SHIP** drummer is leaving, so their bass player Matt is taking on drums, and Conan (**THE PERMANENT**) is taking on bass duties (abandonship@mail.com).

SLAUGHTERHOUSE 57 are a punk rock Motorhead machine, playing all the larger shows; Discharge, Exploited, Meteors, as well as a small tour with Flourcity Knuckleheads from NY. They have a 10-track demo CD-R that is pretty old now, raw street punk. They just got a new drummer and second guitarist so I predict good things for the future. Their new material seems to go down well every time they play, keeping the street punk style with a dose of their own injected quality tunes, this lot should have a few recordings out soon, maybe a split 7" and a 5 track mini CD. Also check out their awesome **VINCE RAY** designed T-shirts, a must for collectors of the famous and well-respected artist. MP3s @ www.slaughterhouse57.co.uk (Or write) B.Butler, 6 Gardner street, Brighton, East Sussex, BN1 1UP, UK

They should be out on tour again soon when Flourcity Knuckleheads come back over this way.

Littlehampton's **TWO FINGER SALUTE** www.twofingersalute.cjb.net are beer drinking, studded street punk kids that put on a good show, think Clash, Dropkick Murphys early Rancid and you get a good idea what their like. They have a CD coming out on Ticket That Exploded Records and play a lot of small shows which always get good turnouts. Special Ed (TFS vocals) also runs ticket that exploded records and has released the *Brighton Punk Rocks* comp CD, which is a good mix of Punk/HC/Ska bands that have played the Punker Bunker all dayers at the Con2. Bands featured are Skull Disco, Sh57, TFS Wilf, Ska Gal And The Hands Of Ra amongst others; it's a good way to check out local punk/ska acts at a reasonable price. (tterecords@hotmail.com) other future releases will be CDs by Anti-Skeptix, *Brighton Punk Rocks 2* (which I'm told will be more Hardcore, and less Ska) and maybe a split CD with TFS / SH57.

Also from Littlehampton are **THE EXPERIMENTS**, Sham 69 meets Dropkick Murphys. Have some great sing-a-long Anthems. Reminds me of early English punk that makes you want to pogo www.theexperiments.tk have a big following that always come along and go wild, lots of dancing and fun. A mini CD will come out on tte records at some point early next year.

RANDOM HEROES toured the U.K. with Slow Gherkin and Caesor Soze this year. They have plans to go out later in the year, maybe a few dates with Flourcity

Knuckleheads. They are a tight tuneful powerhouse in the early Screeching Weasel, Pennywise vein, always seem to be playing shows and a 4 track CD on **KILLER** is available called *Bigger Than Jeebus* (www.randomheroes.8k.com) they may have a 7" out sometime soon or a split 7"with **OILY RAG.**

OILY RAG (hoax21@hotmail.com) are Hastings teenage oi boys, if you like fun street punk be sure to check this lot out, Cock Sparrer meets Hard Skin and not even old enough to get into the venues that they play. They have an 8 track CD-R available called *The Survivallry* if you fancy a sing a long check it out (www.oilyrag.2ya.com)

THE PERMANENT will go down well with fans of the chaotic San Diego sound; they have a really sloppy live sound, which for me adds to their appeal, modern hardcore with an old raw classic punk style. They have a three track CD-R demo which captures their sound well, passionate hardcore with personal lyrics. Plans in the future include a split 7" with **ABANDON SHIP** that will be one to watch out for. (thepermanentispunk@hotmail.com), fans of The Bronx and The Explosion should check these guys out (that's what it says on the flyer, but I've never heard the Bronx or the Explosion!).

TRENCHER are a London/Brighton Casio-grind band that are as tight as hell, fans of The Locust will be well into their 14 track CD which has been released split with six labels (www.trencher.tk) and they have other tapes/CD's available. They toured the U.K. with Circle Takes The Square, Which went well. Talking of The Locust, they recently came to town supporting the Yeah Yeah Yeahs and tickets we're priced at £20, what the fuck!

Another crazed Casio grind outfit is **CREEPER AND FRIGHT**; A girl/boy two piece that make some pretty fucked up noise. They play out a lot and have a six song CD-R available, MP3's @ www.creeperandfright.co.uk or contact @ creeperandfright@hotmail.com nice kids, and I'm told the police turned up when recording the CD as neighbours thought they were a couple having a massive argument.

OPIATE www.-opiate-.tk is a label, distro, and promoter. Putting out awesome vinyl by Kriegstanz (members of SEEIN RED/THE BARNHOUSE EFFECT), Orwell Nation, The Last Mile, Tempers Rise, Los Asesinos De La Superficialidad. Having a very excellent priced distro (some distros at shows these days seem as expensive as the shops?) and has booked tours/shows for The Pine, Sick Terror, Circle Takes The Square, Belle Epoque (awesome early 90's style French Emo. Check out their amazingly packaged four-track demo CD ganmorchestra@tiscali.fr spot on review in *Heartattack* #42),YAGE, and Seein Red. E-mail Ralf (r_vergeldt@hotmail.com) for up and coming stuff he's booking/releasing in the future or write; Ralf, Flat 9, 45 Upper Rock Gardens, Brighton, BN2 1QF.

RUNNING RIOT RECORDS most recent release is a full-length CD by **CANDY SNIPER** (ex-BABIES THREE). They sound like Shotmaker jamming with Policy Of Three. The CD is $8ppd. They also put out a 7" by **SLINGSHOT AROUND THE MOON**, who play a brand indie-emo like Appleseed Cast/Elliot. It comes in hand-made packaging and is $4ppd. Up next, will be another album by **ITCH**, who have the Spy Vs Spy emo sound down to a tee. After that, there's a Christmas compilation CD as a benefit for the Shelter charity. They also started to put on gigs and are interested in hearing from bands of any genre; though mainly go for the weirder / less obvious end of the punk spectrum. Jon also does a fanzine called *Running On Empty*. He's currently up to his third issue, which has chats with The Pine, Geekscene Records, and Kill Yourself. It's $2ppd, or you can get all three issues for $5ppd. Jon Wood, 15 Denver Road, Dartford, Kent, DA1 3LA http://www.runningriotrecords.co.uk

ANTI SKEPTIX play tuneful sing a long punk rock, mixing up Misfits, early Rancid and Operation Ivy. Fun live act to catch and keeping it all DIY They have a CD coming out on Ticket That Exploded Records sometime soon and possibly another split release with SH57. MP3's at www.geocities.com/anti_skeptix or contact @ ninepinspromo@hotmail.com

CAT ON FORM are an awesome live band to catch, reminding me of Bob Tilton and 400 years (in the live experience), lots of energy and passion about what they do. They toured the U.S and had a great time and have a full length on Southern Records called *Structure And Fear* (www.southern.net). Fans of Fugazi, Gang Of Four will enjoy their awesome debut and I really recommend you check these guys out live. (www.catonform.co.uk) They also have a 4 track 7"/ CD released before the LP on Vacuous Pop (www.vacuouspop.com) called *A Butterfly Kiss The Tar Of A Thousand Births*. They went out with Off Minor on a UK tour and play the Free Butt quite regularly. The last I heard is they're trying to find a new drummer. Also Dan and Jamie from **CAT ON FORM** are in another band called **BUMBAG** with their 13-year-old cousin, a fun, danceable band, trying to recapture childhood fun. MP3's @ www.167.webhoster.co.uk/thisishell/bumbag/mp3's.htm

Still going after years, the legend that is **ANAL BEARD** (www.analbeard.info) has a new fourteen track CD out on Boss Tuneage / west pier records called *Din Noir* lots more fun from these wacky guys. Paul Stapleton (vocals) also has his own comic book, on Bedsit Press, PO Box 2927, Brighton, Sussex, BN1 3SX. The books called "*I Must Rise Above These Divs & Defects* a funny read, especially if you have the **ANAL BEARD** sense of humour (!). Paul also puts on shows be@bedsit.fsnet.co.uk and I'm sure they still have the old **ANAL BEARD** back catalogue if anyone's interested. Paul has always released records from Brighton / local bands and been inspirational in the Brighton scene, helping out all styles of music as long as they have a good attitude. Paul also puts on shows from time to time, for the likes of Dan Potthast (MU330), THE PORK DUKES and GHOST MICE.

COMBAT SHOCK recently had their 10th year anniversary show, which went down a storm. Over the years they have toured with Police Bastard, W.O.R.M and Red Flag 77. They have an Anthology CD out *Forgotten But Not Gone* on Beat Bedsit Records, PO Box 2927, Brighton, BN1 3SX, 36 tracks of angry female fronted punk rock. Future plans include a new LP on Weird Recs. and more shows/tours sonnyt31@yahoo.com

Eastbourne's **H8BALL** (ex-M.T.A) have a twelve track CD of raw rock n roll street punk, called; live now… die later, www.hateball.co.uk they put it out themselves and made a rather good job. Fans of the more rock Social Distortion stuff will be into these guys. A good live band, and always seem to be enjoying what they do.

BEST LEFT DEAD seem to play all over the south coast, they have a few CDs doing the rounds and MP3s @ www.bestleftdead.co.uk they have a dirty rock sound with guitar solos. I think they have a new CD out any day now as I've only heard a 4-track demo CD-R (and I'm not sure how old it is), contact for shows/info @ best_left_dead@yahoo.com

M.T.A have an awesome 7 track CD on Beat Beadsit Rec's (see combat shock) political crossover hardcore, a cover of "State Violence…" (Discharge) and proceeds from the CD will benefit asylum seekers in the UK They have a full length recorded that may surface at some point in the future if they find a label to put it out. Pete and Neil have started a new band that's gonna have a more metal edge, musically like Tragedy/Death Side, but it's in the early stages just yet. They also have Mark (ex-Black Cabbage Polaroid) on bass duties the last I heard.

Now if **BOWLRIDER** were from Scandinavia they would be huge right now, stoner rock'n'roll, with some great catchy tunes. They have a debut 10 track CD and a new full length to follow any day now

SLAUGHTERHOUSE 57

(www.bowlriderhq.org), anyone into The Hellacopters / Supersuckers check these guys out, you won't be disappointed. I think their drummer left (got a real job!) so they're looking for a new drummer so they can get out and play the new material. Nathan (guitar) is also starting up a new band with Pete (drums, ex-Kitchener) in a thrash/Discharge noise type mix any day now. Nathan is also in **BEMSHA SWING** who mix jazz with the Minutemen, put out their own records, and really are quite bizarre.

FLATPIG (www.flatpig.co.uk) have been belting out their ugly heavy punk for years now, with a nucleus of Dave (drums / vocals) Austen (guitar) and an ever revolving door of bassists, including former Stupids six-stringer Stevie Snacks. As well as gigging all over the UK, the band get in their van for regular trips to mainland Europe, most recently hitting Poland, Romania, Serbia and Macedonia. They've put out a couple of self -financed albums, and a collaborative single (on Fuxony / Boss Tuneage Records) with damned founder (and local resident) Brian James. Austen also runs the recording studio 284, down under the arches on Brighton seafront, and Dave is the current drummer in the Test Tubes…

Yeah, no Brighton report would really be complete without a mention of our perennial punk rock originals **PETER AND THE TEST-TUBE BABIES**—still going, since '78!!!!

Zonked zine will be returning at some point in the future. Always a good read. Usually band interviews, live and record reviews and Pete's travel stories. Keep your eyes on the *MRR* zine review area for the next issue. Pete if your reading this **SLAUGHTERHOUSE 57** want an interview (or there gonna sort ya out!). Anything you want reviewed, send to, 46 Ashford road, Brighton, E. Sussex, BN1 6LJ or pete@zonked.fsnet.co.uk

Another new split zine is *Remains Of A Caveman* (stecollective@hotmail.com) and *Go Large!* (rosscrudos@yahoo.co.uk) both have a personal feel, *Go Large!* Has Ross talking about his time in Australia, and a few rants, while *Remains Of A Caveman* is Adam (ex-Mr Poohead zine) trip in Scandinavia, emo thoughts and rants a plenty. Ross is also in a new Southampton band **WRECK OF OLD 98**; I'm told Assfactor 4 meets the Minutemen and one to watch out for.

There's the Cowley Club; Brighton's libertarian social centre is collectively owned by its many members and run entirely by volunteers for people who want more control over their social resources. It's a vegan café and radical bookshop by day, and is a members bar by night; it's also a space for meetings, workshops, bands, D.J's, free English lessons for refugees, free work and welfare rights advice, Sunday lunch benefits and basically whatever they want to see happen. It's down to them and that's how they like it www.cowleyclub.org.uk 12 London road, Brighton, BN1 4JA. Tel: +44 (0) 1273 696 104

Morgenmuffel is an anarcho-punk comic book revolving around life in a co-operative situation here in Brighton, with some really well drawn comic style pictures. Inside are drunken tales, Cowley club tales, bicycles, skin diseases and yeast infections… all tackled with a great sense of humour and honesty. Isy; P.O.Box 74, Brighton, BN1 4ZQ. Katchoo63@yahoo.co.uk (review from *MRR* #254)

SchNEWS is a weekly free Direct Action newsletter, based in Brighton and independently run by volunteers since 1994. It covers national and international actions and reports on news outside the mainstream in a straight up, accessible style; exposing the tragic ridiculousness of our world. *SchNEWS* is 'information for action', hoping that people will be pissed off enough about what the read to do something about it. Check out the website for more info; the weekly newsletter and how to subscribe; party and protest guide and much, much more. www.schnews.org.uk email; schnews@brighton.co.uk write; *SchNEWS* c/o on the fiddle, P.O.Box 2600, Brighton, E.Sussex, BN2 0EF tel; + 44 (0) 1273 685 913

A new club has also just opened up called The Engine Room (Preston St), more metal than punk, but doing the odd show for Two Finger Salute, Slaughterhouse 57 and The Permanent. Cheap door prices and turning into a rock club after the bands set. I expect in the future, a lot of the touring bands coming through town will end up down here, dancing to Bon Jovi and Motley Crue (I'd put money on it).

Other places people might want to visit are Edgeworld (Kensington gardens) and Rounder Records (Brighton square), both have punk and Hardcore CD's, records, tickets and flyers for local shows.

Temple Tatu, Penetration, Intro And Angelic Hell, all are well respected tattoo studios in the centre of town, and for piercing studios check out Perforations, Intro and Punktured, all nice friendly studios that will look after you.

Another interesting shop for body jewelry, Vince Ray T-shirts, Rings and Extreme adult toys (and I mean *Extreme*!) is Wildcat, worth popping in just to see the adult toys and pictures on their walls, not your average shop (www.wildcat.co.uk) 6 Gardner St, Brighton, BN1 1UP.

There are the Vegetarian Shoes (www.vegshoes.com) with a large selection (over 100) of non-leather shoes, 12 Gardner St, Brighton, BN1 1UP, a treat for your feet if you don't eat meat. There's also tons of veggie/vegan food places, eat in and take out so you won't go hungry, there are veggie only restaurants and most places in Brighton will do a quality Sunday nut roast (my personal favourite is the Basketmakers)

If anyone wants anymore info, you can contact me at; spudutat@hotmail.com Or if anyone wants to sell me (punk prices!) the Evergreen 12" (emo band), or Moss Icon *Hate In Me* 7" or split LP, then I would love you forever, hope this all helps, Darren.

PS, is there a distro out there with official discography / re-presses (if available?) of Gauze, Colera, Lip Cream, Rattus, Deathside, Gism, etc, also get in touch. Thank You. (Information help from Pete Zonked, Buz Punker Bunker, Ralf Opiate and Caley, cheers)

HEY PUNK ROCKER!!

YOUR PALS AT MAXIMUM ROCKNROLL ARE STILL LOOKING FOR MORE AND REGULAR SCENE REPORTERS FROM ALL OVER THE WORLD! LET THE PUNK SCENE KNOW WHAT'S GOING ON IN YOUR TOWN!! TELL US ALL ABOUT YOUR CITIES BANDS, SHOW SPACES, ZINES, RECORD SHOPS, AND ALL THE OTHER COOL SHIT THAT MAKES YOUR TOWN GREAT!!

GET IN TOUCH TO FIND OUT HOW!!
EMAIL mrr@maximumrocknroll.com or call 415.923.9814
MAXIMUM ROCKNROLL IS FOR THE PUNX, BY THE PUNX!!

WORLD BURNS TO DEATH

חפאהד מף עסספב דכסמצ

GHOULISH KILLING ORGY TOUR 2004
WITH KEGCHARGE AND KRUMBUMS

NOVEMBER

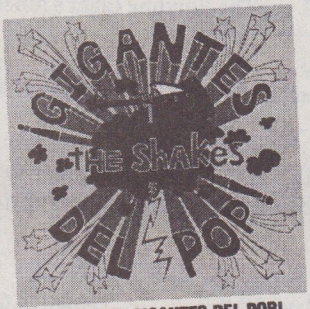
MON. 08TH DALLAS RED BLOOD CLUB
TUE. 09TH NASHVILLE
WED. 10TH RICHMOND NANCY RAYGUN W/UNCURBED
THU. 11TH BALTIMORE BROASIS W/UNCURBED
FRI. 12TH PHILLY THE UNITARIAN CHURCH W/UNCURBED
SAT. 13TH NYC THE KNITTING FACTORY W/UNCURBED
SUN. 14TH PROVIDENCE AS220
MON. 15TH BOSTON W/SLEEPER CELL
TUE. 16TH SHERBROOK W/INEPSY AND FUCKED UP
WED. 17TH MONTREAL LOUDHOUSE W/INEPSY AND FUCKED UP
THU. 18TH OTTAWA W/INEPSY AND FUCKED UP
FRI. 19TH TORONTO W/INEPSY AND FUCKED UP
SAT. 20TH PITTSBURGH MR.ROBOTO PROJECT W/CAUSTIC CHRIST
SUN. 21ST COLUMBUS BERNIES DISTILLERY
MON. 22ND CHICAGO FIRESIDE BOWL
TUE. 23RD MINNEAPOLIS THE TRIPLE ROCK
WED. 24TH LAWRENCE THE HAUNTED KITCHEN
THU. 25TH GIVING THANKS UNTO OUR LORD
FRI. 26TH AUSTIN EMOS W/ BASTARD SONS OF APOCALYPSE

MAKE PUNK HAPPEN.
סהוואח רספן הראל

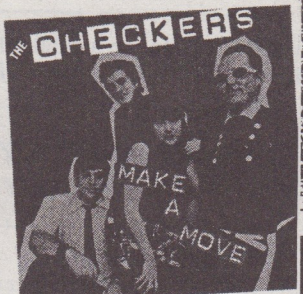
TOUR DATES MAY CHANGE AT ANY TIME. CHECK WWW.HARDCOREHOLOCAUST.COM FOR UPDATES.
WHILE THE CRITICS TRY TO VALIDATE THEIR EXISTENCE, OTHERS ARE MAKING PUNK HAPPEN.
WHILE RICH KIDS DEBATE THE NUANCES OF A CERTAIN DRUM BEAT, WE PLUNGE DEEPER INTO WAR.

TEENACIDE RECORDS GIVES YOU 3 MORE REASONS TO HATE L.A.

Rocket:
"A saccharine synthesis of Phil Spector-ish girlband pop; cutesy, sun-kissed schoolgirl candypunk; and fuzzy post Beach Boys tuneage a la the Jesus & the Mary Chain & The Raveonettes.
-- Now Wave



THE SHAKES ¡GIGANTES DEL POP!
"Part bubblegum, part power pop, part mod and all rock 'n' roll; this might be one of the best unsung albums of the summer."
-- NoHo Weekly



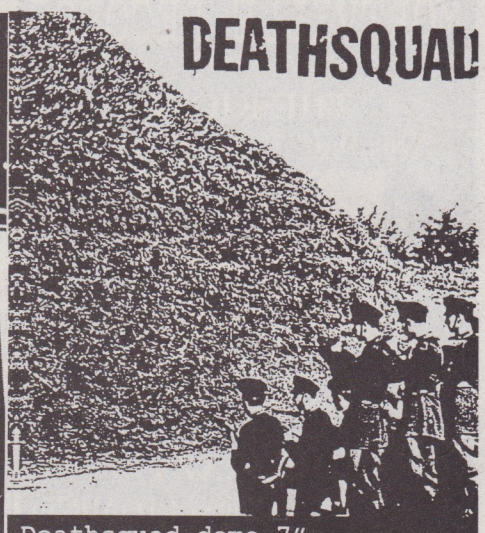
The Checkers:
"Tough-chick pop-punk brimming with '60s flair and '80s attitude."
-- L.A. Weekly

ALL taStELESS tPASH On TEENACIDE IS aVAILABLE FroM DisgruNTled MUSIC
BoMp, NoT Lame, KoOL Kat, SoUNdilAt (Germany),
WizZArD In VInyL (JaPAn), SUGar & sPIce (FrAnce)

teenacide records
p.o. box 291121, los angeles, ca 90029
www.teenaciderecords.com

www.teenaciderecords.com

DEATHSQUAD



Deathsquad-demo 7"
(members of the oath, jba, limpwrist)

also:
Lumbergh/ Plague-split 7"
(fast shit from both bands...RIP)

nochoice18@hotmail.com
..get in touch to trade or send demos

7" are $3ppd

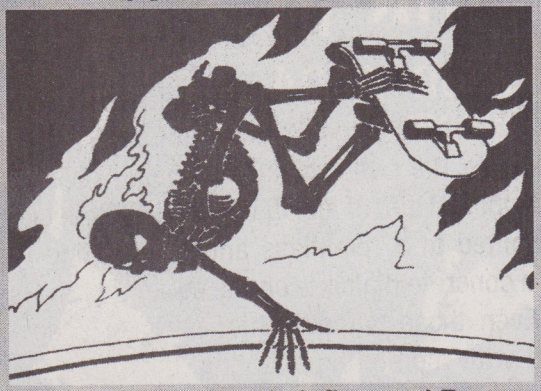
Bonus Choke

4066 Becker Road
Altamont, NY
12009

NERVOUS BREAKDOWN RECORDS

New Label Looking For Bands!!!

The fine folks at Pelado Records are starting a new label. We want bands that enjoy the music we grew up on! Send A Demo!



Looking For Bands Influenced By:

Black Flag, Circle Jerks, Social Unrest, Minor Threat, Negative Approach, Agnostic Front, MIA, Stalag 13, Agression, Ill Repute, Dr. Know, Battalion Of Saints, Kraut, Zero Boys, Toxic Reasons, 7 Seconds, Youth Brigade, Government Issue, Kraut, etc. etc. etc.!!

PLUS: Blast, Uniform Choice, Insted, Gorilla Bisquits, Underdog, No For An Answer, Youth Of Today, Sick Of It All, Bold, Warzone, Cro-Mags, Slapshot etc.

AS WELL AS: Strike Anywhere, Kid Dynamite, Lifetime, Blue Monday, Slumlords, Explosion, Give Up The Ghost, Anti Flag, Rise Against, Champion, Physical Challenge.

National/International Distribution available!

Contact: nervousbreakdownrecords@hotmail.com

BLATANT FINGER

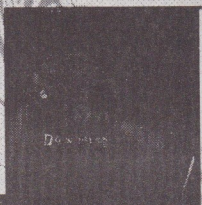
-Moving Forward-

Hailing from the Mid-West BLATANT FINGER pay homeage to Mid West Heroes: NAKED RAYGUN/PEG-BOY & ALKALINE TRIO as well as the West Coast sounds of SOCIAL DISTORTION & ONE MAN ARMY! A FANTASTIC CD!

COMING SOON ON PELADO RECORDS

RABID DOGS "Intruder" Debut CD

Imagine Slaughter & The Dogs, Misfits, Cockney Rejects & Backyard Babies all in one!



Later This Year The Debut From Boston's RED INVASION. As well as releases by The KICKZ and others!!

Bands feel free to send your demo but please don't

OUT NOW! STRAITJACKET The Loudest Voice The debut single from this great new band!!

Don't Forget: The SLEAZIES, The ENDS, The KICKZ, The HELGAS, DIMESTORE HALOES & others!

PELADO RECORDS
2208 Meyer Place
Costa Mesa, CA 92627
peladorecords@hotmail.com
www.peladorecords.com

Distribution: R2R DISTRIBUTION
roadtoruindistro@comcast.net
MAIL ORDER: www.interpunk.com
www.leashrecords.com
www.punkrockmailorder.com

MORTVILLE RECORDS

The best in Texas Punk Rock

THE KICKZ

"One Day" 7" Single (MR27)

4.00 PPD USA

GUN CRAZY

"Dropping Like Flies" CD (MR26)

10.00 PPD USA

send orders to:
Mortville Records PO Box 4263 Austin, TX 78765
or shop online for these and other great releases!!

www.MortvilleRecords.com

Distribution by Road To Ruin

Head Hits Concrete vs. Bodies Lay Broken split 7"

Gorebomb grindcore attack: HHC's latest sickness and a postmortem release from BLB Best stuff yet from each. Get a BLB bottle opener with your order.

The Blinding Light | limited CD

Covering classic era Earache bands. DVD case with collector art insert by tattoo artist Dan Dittmer. Be sure to check out The Blinding Light's full length on Deathwish records.

---

watch website for availability or pre-order for limited versions including signed art from Dan Dittmer + **tons of distro stuff STOOPID CHEAP! $1 7" & $4 LP/CD**

Now available: **HOPE YOU CHOKE** 4 song demo CD - ex. Holding On, The Real Enemy, Bodies Lay Broken, playing apocalyptic hardcore $3.00 ppd US

Still Available:

Holding On "just another day" CD/LP
Holding On/The Real Enemy split 7"
Bodies Lay Broken/Black Market Fetus 7"
Killsadie "e.p. #2" 7"
Angels in the Architecture "110" 7" & MCD
Amp 176/AITA split CD
Silent Fall CD
Holding On s/t CD and 7"
Bodies Lay Broken "e.e. of e.e." CD
Killsadie "traitor" MCD
Nyari "your nation is dead" 10"
Amp 176/Caddilac Blindside 7"
Lanyard "realms" 7"
M.I.J. "300 miles" 7"

7" = $3.50 MCD = $5 CD & 10"= $8 LP = $9
outside the US add $2

One Percent Records
PO Box 141048
Mpls, MN 55414. USA
www.onepercentrecords.com

One • Percent • 1% • Records

With the next American Presidential election just around the corner, people in this nation find themselves being bombarded with a seemingly endless stream of press releases and headlines that serve to shape the contours of public debate. Despite the constant airtime being given to the candidates—all with the supposed aim of aiding voters in their decision—discussion seems to be limited to a relentless and disorienting war of sound bites rather than to a concrete dialogue on the content of the issues that the election raises. Even those without strict partisan allegiances seem too often concerned with merely out-shouting, outwitting, or outnumbering their opponents, rather than in fostering the kind of reflection from which critical understanding (and critical action) emerge. All of this raises an important question: in today's political climate, what's a punk to do?

It is from this question that the impetus behind the Election Issue of *Maximumrocknroll* materialized; a number of other questions were asked along the way. With so much being said about the 2004 election and about its main players, we have attempted to compile a handful of unique articles and interviews that give voice to some concerns not being addressed by the mainstream media. Most likely, readers of this magazine can agree that George W. Bush is at best an incompetent buffoon and at worst a danger to humanity, but as punks do we have any further common ground? Should we have any further common ground? Are we the "ungovernable force" ready to "smash to fuck their fucking system," or are we all punk voters? Should we be either? What is at stake this election year? And perhaps most importantly, what—if anything—can actually be gained from electoral politics in the year 2004?

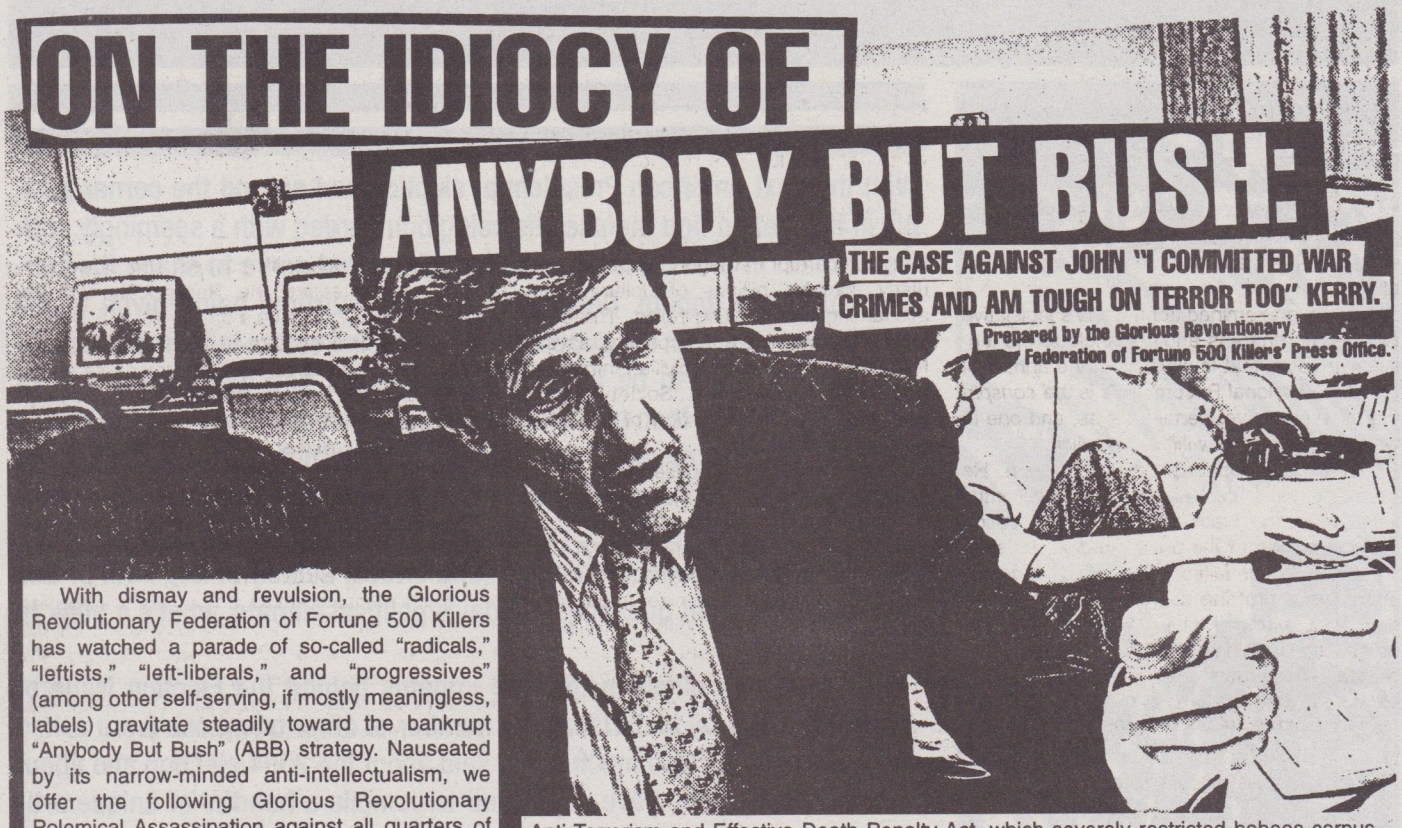
From every conceivable corner, we are assailed with the language of fear. Rather than in dealing in the tangible or concrete, the politicians and pundits deal in scare tactics. Fear is their currency, because it translates into votes. Republicans insist that a failure to re-elect George W. Bush will lead to more terrorism and death. Democrats claim that a vote for John Kerry is mandatory, because another Bush presidency would be something akin to national suicide. Still, there are those who insist that we must not vote at all, and that doing so would be disastrous for achieving some greater ideal. It's no wonder that so many respond to these pressures through political paralysis, inaction, and apathy. There is a real need to confront this politics of fear in this country and replace it with something more meaningful, though there certainly are a number of dissenting voices on how to do so. A number of these voices are represented herein, and hopefully their words will lead to a bit of inspiration.

—Golnar Nikpour & Mike Thorn

ON THE IDIOCY OF ANYBODY BUT BUSH:

THE CASE AGAINST JOHN "I COMMITTED WAR CRIMES AND AM TOUGH ON TERROR TOO" KERRY.

Prepared by the Glorious Revolutionary Federation of Fortune 500 Killers' Press Office.



With dismay and revulsion, the Glorious Revolutionary Federation of Fortune 500 Killers has watched a parade of so-called "radicals," "leftists," "left-liberals," and "progressives" (among other self-serving, if mostly meaningless, labels) gravitate steadily toward the bankrupt "Anybody But Bush" (ABB) strategy. Nauseated by its narrow-minded anti-intellectualism, we offer the following Glorious Revolutionary Polemical Assassination against all quarters of public opinion apologizing for the pro-war, anti-civil liberties, homophobic political rot that is John Kerry. Those who tout it show nothing but contempt for the public record and facts.

Let us zero in on the abominable political record of the man himself. But let us first preface our examination with a quote from the notorious MoveOn.org, a not-so-subtle front for the Democratic Party. A word about MoveOn. MoveOn has earned a host of erroneous characterizations from alternative and mainstream sources that describe it as "progressive," "activist," and "grassroots," the third an absolute insult to real "grassroots" activists, like the black Mississippians and Alabamans who risked and incurred brutal racist violence to conduct rent strikes, organize boycotts, and in the early 1960s, house student civil rights workers. That was grassroots activism. Grassroots activism is *not* dialing up http://www.moveon.org/, whipping out one's VISA card, and making a donation of $50. Grassroots activism is *not* having a suburban "MoveOn" house party to watch an anti-Bush DVD. And grassroots activism is certainly, as we will now show, *not* wasting and rationing away resources into the election of John Kerry.

The credit-card activists at MoveOn say about Kerry: "John Kerry is a strong, courageous and progressive leader—someone we can be proud of as the nominee for President."

Only one of those adjectives is correct—strong—strong on militarism and perpetual war, that is. But "courageous" and "progressive"? Not so fast. We produce some of Kerry's worst hits below:

John "Millions in Assets" Kerry hates poor people. He brags about his vote for the sweeping 1996 welfare reform policies that have or will purge hundreds of thousands from poor relief.

John Kerry is an enemy of civil liberties. The Clinton Administration signed into law the 1996 Anti-Terrorism and Effective Death Penalty Act, which severely restricted habeas corpus and expanded the number of federal capital crimes. Constitutional scholars have noted that the USA Patriot Act is mostly an extension of legal foundations laid by the 1996 Anti-Terrorism and Effective Death Penalty Act. John Kerry voted for this bill. John Kerry's supporters often express concern about the USA Patriot Act while attempting to browbeat votes for Kerry. John Kerry himself, in fits of outright intellectual dishonesty, has expressed such sentiments, apparently thinking that his votes for the USA Patriot Act and the Homeland Security Act will go unnoticed.

John Kerry is a murderer-via-legislation. Shortly before its end, the Clinton Administration appropriated billions of dollars in military aid to Colombia, ostensibly to defoliate coca crops. In reality, the right-wing fascist Colombian government has used the money to suppress left-wing trade unionists via thuggish death squads. Who was the legislative architect of Plan Colombia? You guessed it, John "I have the blood of dead Colombian trade unionists on my hands" Kerry.

John Kerry could care less about the environment. John Kerry did not even bother showing up to a vote for the recent and disastrous Healthy Forests Initiative. The woefully misnamed legislation authorizes "thinning" of 20 million acres of forest. So much for the Sierra Club's trumpeting his "environmental virtues."

John Kerry is homophobic. Apparently, he thinks homosexual people too sub-human to enjoy the benefits of marriage, should they wish it, like their heterosexual counterparts. But like any good machine politician, John Kerry wants to satisfy as many political constituencies. In Confederate and Jim Crow style, John Kerry sometimes advocates a "states' rights" approach to gay marriage. John Kerry to gay and lesbian people in red states: Too bad for you!

And finally, John Kerry loves a good racist-imperialist war—a *well-managed* racist-imperialist war! He voted for war in Afghanistan and Iraq. And he wants to continue the occupation of Iraq. In fact, on Iraq, John Kerry is even more hawkish than the incompetent and inept Bush Administration. In a Washington Post editorial, John "I Am Tough on Terror Too" Kerry wrote: "If our military commanders request more troops, we should deploy them," before advocating that NATO "create a new out-of-area operation for Iraq under the lead of a U.S. commander."

How supposed "anti-war" activists—like the misguided hordes protesting the Republican Convention who barely registered at the Democratic National Convention—can support John "I am pro-war" Kerry and stifle vomit is a mystery to us at the Federation. But then again, facts can get in the way of ABB disease and the fixation it cultivates against Bush.

It is time to examine two strains of anti-war thought—the unprincipled and the principled. The *unprincipled* strand—that of MoveOn, Michael Moore, and most of the ABB hordes—obsesses over the inability to find Weapons of Mass Destruction (WMD). The focus thus becomes one over a *technicality* rather than the *principle* of pre-emptive war itself. Implicit also is that the Iraq war might have been justified if weapons were either found or known to exist beforehand. The principled strand of war repudiates pre-emptive war in all forms.

It is no surprise that John Kerry attracts so many boosters of unprincipled anti-war thought. John Kerry has not only failed to repudiate anti-war thought, but most recently, has said that even knowing what he does about (non-existent) WMD, he still would supported the Iraq imperial intervention. Thus John Kerry does not even qualify for the unprincipled anti-war stance. His criticism of the Iraq war does *not* center *around* its being waged but *how* it was waged. According to him, he would have waged it better, as opposed to not waging it at all.

We have examined John Kerry's legislative failures, but there is another angle to the legislative record that is invisible in the annals of the Congressional Record. This is the *conspiracy of silence* over certain issues, and one in which John Kerry is willfully complicit.

John Kerry supports de facto racism. He barely speaks out about the exponential increase in poor black and latino incarceration and the growth of the private prison-industrial complex. He has failed to speak out forcefully about racist profiling or police brutality, often done in the name of "anti-gang" programs. And he has said nothing about protecting the rights of peaceful protestors who can generally expect roughing up, tear gas, and even rubber bullets, at mass public demonstrations.

John Kerry shows contempt for workers' rights and the ability to form trade unions. He will not repeal Taft-Hartley. And he has said nothing about paying prisoner-laborers a just wage rather than less than a dollar an hour. To take one example, the average hourly wage in Nevada for a prisoner-laborer is thirteen cents.

John Kerry apparently does not care to comment on democracy for disenfranchised ex-felons who, having paid their debt to so-called "civil society," still cannot vote. Perhaps if John Kerry and the Democratic puppeteers who ensured his nomination had given the issue some thought, they would not have to bait Ralph Nader over Al Gore's 2000 loss, for felons would have certainly given Gore his needed votes.

John Kerry claims that health care is a human right, yet he won't nationalize for-profit insurance companies or support a universal single-payer health program. The capitalist ethic of putting medical profits first and patient care last will continue under John Kerry.

John Kerry will not speak out on the terrors committed against the Palestinian people, and in doing so, continues to endanger both Israeli and Palestinian lives. In a speech to right-wing Israeli lobbyists in the United States, John Kerry said: "The United States is strongly committed, and I am strongly committed, to the security of Israel as a vibrant Jewish state," he said to the group's 4,500 loyalists. "Israel is a democracy and a friend and has every right to defend itself from terror." John Kerry condones the hawkish policies of Ariel Sharon. But he has not reached out at all to the thriving Israeli and Palestinian peace movements, where Israeli and Palestinian citizens have joined hands calling for consistent condemnation of terror perpetuated by extremists on both sides of the conflict.

And John Kerry wants to expand the military and has not called for a decrease in the redundant and corrupt Pentagon budget, which regularly contains billions of dollars' worth in accounting and auditing holes. Three cheers for the permanent war economy, says John Kerry, at the expense of civilian infrastructure, which the American Society of Civil Engineers—hardly a bastion of radical sentiment—has rated a D+.

It is not much of a surprise that John Kerry's foreign policy views so closely mirror Mister Bush's. After all, his foreign policy adviser, Rand Beers, worked in the National Security Council for Presidents Reagan, Bush I, Clinton, and Bush II. Beers epitomizes more common threads than substantial differences in foreign policy between the corrupt parties.

In fact, as the distinguished diplomatic historian Gabriel Kolko has speculated recently, a second Bush Administration may be better than a new Kerry one. Bush has so alienated not only people in Congress but also foreign allies with his military ineptitude that proactive foreign policy will be seriously restrained without any trusting allies. By contrast, Kerry hopes to revive alliances and re-involve NATO, as his Democratic predecessor did in his civilian-killing crusade into Kosovo, which the ABB crowd and those who look back at Clinton with delusional euphoria never seemed too interested in protesting.

Some apologists have offered gross misreadings of American history to make the case against any left-wing third-party or independent alternative to Kerry. They note that both Lincoln and Roosevelt, arguably the two greatest Presidents the country has ever had, ran as moderate-conservatives, yet whose actions led the way to some of the most important and forward legislation in the country's history. In fact, this reading is from the "Great Man" school. It was not Lincoln or Roosevelt that ultimately led to emancipation and the New Deal but immense social pressure—for Lincoln, from the slaves joining the Union ranks and playing crucial military roles, and for Roosevelt, growing unrest from labor and left movements. Sadly, such social pressure hardly exists today except as banal dramaturgy at increasingly predictable, and nowadays misdirected, street protests that occur in one self-satisfying ejaculatory wad blow on one day or around one single event like the Republican National Convention. What is needed is smaller, *persistent* and *regular* actions centered around issues of day-to-day concern for people, like health care—not empty sporadic showboating. Furthermore, channeling so many resources into electoralism and failing to think about what happens afterward, as is currently the case, hardly provides convincing support for one who claims Kerry will be "pressured" into adopting "progressive" positions. What pressure? Where? People with puppets and clown costumes protesting the Republican National Convention? Give us a break.

ABB ideology is reverse "Great Man" theory. It is excessively personality-centered on Mister Bush, and as such, focus on the long-standing systematic and structural characteristics – our permanent war economy, our bloated military spending, our steadily rising (since the 1970s) economic inequality—that allow terrible policies and decisions to be made. Bush is a putrid *symptom* of a sick military-industrial *system* that has existed since World War II, not the *cause* of that sickness. If Bush is gone, the sick system remains. To conclude, you will be voting to continue the following should you choose the vote for Kerry: structural racism, homophobia, a continued war against the poor, a permanent war economy, militarism, and racist-imperialism.

IN FACT, AS THE DISTINGUISHED DIPLOMATIC HISTORIAN GABRIEL KOLKO HAS SPECULATED RECENTLY, A SECOND BUSH ADMINISTRATION MAY BE BETTER THAN A NEW KERRY ONE. BUSH HAS SO ALIENATED NOT ONLY PEOPLE IN CONGRESS BUT ALSO FOREIGN ALLIES WITH HIS MILITARY INEPTITUDE THAT PROACTIVE FOREIGN POLICY WILL BE SERIOUSLY RESTRAINED WITHOUT ANY TRUSTING ALLIES. BY CONTRAST, KERRY HOPES TO REVIVE ALLIANCES AND RE-INVOLVE NATO, AS HIS DEMOCRATIC PREDECESSOR DID IN HIS CIVILIAN-KILLING CRUSADE INTO KOSOVO, WHICH THE ABB CROWD AND THOSE WHO LOOK BACK AT CLINTON WITH DELUSIONAL EUPHORIA NEVER SEEMED TOO INTERESTED IN PROTESTING.

To those who disagree with our message, we openly challenge you to a debate where we will proceed to rip, maul, and thrash your self-deluded, intellectually dishonest and outright disingenuous arguments, juxtaposing your *image* of John Kerry with the *actions* and *reality* of John Kerry. We believe in intellectual warfare, and we come from a tradition where those who can marshal facts into argument earn the respect of observers while morons regret ever opening their mouths with their vacuous and unsubstantiated drivel. As we believe that the most effective way to disarm the idiocy that you propagate is to confront and dissect it microscopically, we will debate you anywhere in any form—e-mail, web blog, in-person, or recorded conference call—and we will not stop until you feel so ashamed and so embarrassed of your intellectual dishonesty that you bow their heads and droop away in utter humiliation. You are nothing but shills and liars for the racism, homophobia, sexism and the economic exploitation of the ruling class, your integrity something that has long ceased to exist.

For more information on the Glorious Revolutionary Federation of Fortune 500 Killers, visit our website at www.fortune500killers.org or e-mail us at ceodeath@ceodeath.org.

MATT GONZALEZ

I can hardly blame punks who, when faced with the insulting non-choices every four years in the presidential elections, declare voting to be a waste of time. But what about local elections that *can* make a difference? Consider the last San Francisco mayor race.

In December 2003, underfunded progressive Green Party candidate, Matt Gonzalez shocked the San Francisco Democratic power structure by running a scrappy, last-minute campaign that forced a runoff in the City's mayoral race. Gonzalez, 38, the current President of the San Francisco Board of Supervisors, considered the farthest left leaning politician on the SF political landscape, is widely known for his monthly art shows in his City Hall office and for having once, while serving as Supervisor, interviewed Joe Strummer for a local music magazine. In the race, Gonzalez championed a ballot measure to raise the minimum wage for the City's restaurant workers and advocated bike lanes and running the City's electricity off of tidal energy. His opponent, Gavin Newsom, a yuppie businessman running on a strict one point plan to, basically, outlaw homeless people, spent $4 million on the campaign compared to Gonzalez' $400,000 just to narrowly avoid an upset loss by only several thousand votes.

A brief timeline and background: In the late 90s, SF was under economic attack from the dot com boom, which caused skyrocketing rents and a massive wave of evictions and gentrification throughout the City as landlords looked to get rid of poor tenants to rent to the new Silicon Valley workers. In late 1999, Supervisor Tom Ammmiano staged a heroic, but ultimately doomed write-in candidacy for Mayor, energizing lefty support, but falling short in his effort to deny the thoroughly corrupt Willie Brown a second term. In late 2000, SF's Left was more successful at the polls. After a solid year of neighborhood organizing against gentrification in neighborhoods like the Mission, voters passed several pieces of legislation to curb the growth of yuppie lofts and elected a progressive majority on the Board of Supervisors, including District 5's Gonzalez, a political newcomer. Nonetheless, by 2002, when the dot com economy had stagnated, Supervisor Newsom, a Brown appointee, had successfully campaigned for several pieces of hateful anti-homeless legislation including anti-panhandling initiatives and the Orwellian named "Care Not Cash", which cut welfare for homeless people down to $59 a month. Newsom, a Democrat (in SF there are no Republicans, really), used his anti-homeless notoriety to become the early frontrunner in the 2003 mayor's race, again, against Ammianno. But, Gonzalez jumped in late and soon eclipsed Ammianno as the progressive frontrunner, forcing the runoff.

Gonzalez' campaign received a lot of support from bike lane people, club going hipsters, and internet groups that set up fundraisers in supporters homes. The campaign made much of Gonzalez having "played bass in a rock band" and his campaign literature featured him photographed with Strummer. Soon, "Rocker Jonathan Richman" (of The Modern Lovers), as The Chronicle called him, had joined in, campaigning door to door for Gonzalez. It was very surreal, circus-like. In truth, there was much to be annoyed about by Gonzalez' hipster campaign, and I felt, at times, that it was ignoring the traditional progressive base of working poor and people of color. I don't feel by any means that the Green Party is the answer. Nor do I agree with Matt that they are "the major threat to the corporations" (what about the anti-globalization movement?) But his minimum wage legislation did pass, and a Gonzalez administration would have reformed the police department, closed polluting power plants in poor neighborhoods. It would have made a difference in people's lives worth voting for.

Gonzalez was interviewed by Erick Lyle of *Scqm* magazine at Cafe International on Haight Street in San Francisco.

MRR: Lets go start with a main idea for the punk rock audience. Why should we care at all about this, about electoral politics?

Matt Gonzalez: I'm not sure how to answer that. When I was running for DA, and Supervisor, certainly mayor as well, I met with some hardcore left folks, including anarchists, socialists. That issue would come up a lot. I totally respect folks who say, "Forget about it. Its not worth the trouble. Its all a fraud." I get it loud and clear. For me, I see that the primary way we can tear down the domination of the two party system is through electoral reform and I see the Green Party as having articulated the best platform for trying to achieve that. I see it as just the first part of a more egalitarian, democratic system where you can have the emergence of other parties. When I work to increase the minimum wage and 50,000 workers get an increase in their salaries, that's a real fucking accomplishment in a hard economic time, with all the big downtown guys trying to stop it. I look at that and I like that. I lean back in my chair and I say, that was fucking good. So, I know there were some things we've accomplished that have had a direct benefit on people

MRR: I tend to agree. I think its elitist to just reject reform, to sit back and say people shouldn't get a pay raise because its not anarchy.

Matt Gonzalez: In defense of the position, I would say that given choices that I find unsatisfactory —If I've got two candidates and they're unacceptable, then I'm not going to vote for either one. I think for these folks, it's a question of whether or not candidates like myself, or the Green Party, or Ralph Nader, or whatever fit that category. An argument can certainly be made that we fall short in many respects. But I think there's no question about it that we are the major threat to corporate America now, because we're fighting chain stores, we're fighting for tax reform. We're doing minimum wage stuff. We're fighting Three Strikes. We're fighting the death penalty. These are issues that people in the anarchist community and the socialist community care about.

MRR: Now that its been almost five years since the 2000 Board of Progressive Supervisors came in with all the expectations of it, what would you characterize as your chief accomplishments in a progressive agenda?

Matt Gonzalez: The minimum wage issue I mentioned, the chain store regulations were big for us (The Board). We expanded health benefits for city workers to transgender benefits. We took strong positions on things like I.D. cards for undocumented workers so they had ways to identify themselves to police officers without revealing their citizenship status. I think we did a lot of charter reform where we changed the balance of power so that the mayor didn't get to appoint all commissioners. We declawed him in a lot of ways. We shared power as related to planning appointments, the police commission, and the business commission. I think election reform, with Instant Runoff Voting (which should be in place by November) which allows an election to be decided with one trip to the polls, where you can rank your choices First, Second, Third is an important reform. We're the only place in the country talking about that. Of course, in Florida, if you'd had that, folks who'd voted for Nader could have picked Gore as a second choice and he would have won. So, we've done some stuff like that.

MRR: How much of a sense of "we" is there? How much do you have the sense of operating as a group?

Matt Gonzalez: There's some camaraderie. We've certainly fallen short in some respects, I think, because we weren't as daring as we could have been, and that tends to be the simple realities, the mathematics of some of these folks staying in power. They compromise and lose some of the hardcore edge that would have accomplished more.

MRR: That leads right to my next question. There s a feeling of frustration I have that the conservatives always are able to control the agenda. Part of my excitement in 2000 at the election of the Board then was about the idea that progressives would now have a loud voice and some power to say, "This is what we're about. This is what we're going to do!" and not just react to Mayor Brown all the time. Looking back, I wonder what happened. Progressives had a lot of trouble defining the issues and by 2002, you had Newsom defining homelessness as the number one issue in town from this real far right, reactionary standpoint. Two years before the next mayoral election, he made his platform the standard to react to in 2004.

Matt Gonzalez: Well, think about it. He's (the mayor) got a press office. He's got all the departments working for him, so if he announces an initiative, all the departments get behind him. For us to get something to happen, we need eight votes out of eleven to override a veto. We have to convince his department heads that what we want to do makes sense. Otherwise, we're getting in the press, with them saying, "That's

a lousy idea." The public doesn't respond to that by saying, "That's just the mayor's bullshit." They say, "Wow, that sounds like a lousy idea. These guys (the Board) don't have their shit together." If you're the mayor, you can do a lot of change, rapidly. What I could do as a mayor, could take me eight or twelve years as a member of the Board of Supervisors and that's probably doubtful.

MRR: I'm still wondering how it was that Newsom, a Supervisor, could just swoop in and say in 2002, "This is what 2004 is all about!" whereas, the Board had a couple years to put forth an agenda in the same way.

Matt Gonzalez: I would say that the leader of the left at that time was Tom Ammiano. Obviously, it's for the historians to decide, but I would say, Tom did not confront his likely opponent in the mayor's race. He wanted these problems to go away. I think Tom thought that if he had to avoid certain fights or tone down some of his left rhetoric (to get elected Mayor) then that's what he was going to do. I don't think that was a successful strategy because I think that the way you motivate people to go out and walk precincts and get things done is if they truly believe that you're going to represent certain ideas. I got in the race late, but if you think about it, in a short amount of time, with a tenth of the resources, we clearly demonstrated that this guy (Newsom) could have been defeated if he'd been confronted by opposition head on, and I think there's a lesson there for progressives.

MRR: Lets talk about the campaign itself. There was a lot of talk about "the energy" around it and the feeling it was being run in a different way. There was a lot of internet activity...

Matt Gonzalez: I think there was a lot of self-selection for responsibilities. If someone walked in and said they wanted to do something and started to do it, then they were doing it. There was a lot of field operation work. To counter their money, we had to walk all our campaign materials.

MRR: What specifically, though, did this campaign look like? How was it organized? Do you have a sense that, if there was a base created by the campaign, then what does it look like now?

Matt Gonzalez: It is hard to answer. I think the core of much of what we were doing tended to come from centers of the City that were much younger and traditionally don't care much about politics. There were people coming from the arts community, the music community. The SF Late Night Coalition, the Bike Coalition. There were a lot of people who were looking for the City to start implementing alternative visions and to reprioritize what we were doing. The thought that there might be a mayor that someone could go speak to about saving an art space or about saving late night entertainment, about something like the hours that clubs should close, and be favorably disposed to all of this was an idea that people understood.

MRR: Do you feel that the attention that you got from the artists or the bike lane people may have hurt you in the communities that are more a traditional progressive base, like the communities of color, or poor working class communities? It was a very close election and the five poorest neighborhoods were the neighborhoods with the lowest voter turnout. Bayview and Visitacion Valley were under 40% turnout and are probably the neighborhoods that could benefit *most* from a progressive agenda.

Matt Gonzalez: Keep in mind, I was a champion of the minimum wage proposition that passed. But, you know, the left doesn't want to hear this, but working class neighborhoods are often the most conservative neighborhoods out there. Look at the Excelsior. Working class, people of color, but you know what? They'll support pro-death penalty initiatives, juvenile initiatives that charge juveniles as adults.

They have supported some of the most reactionary things out there. With the Bayview, you have to consider that a sitting, popular, African-American mayor was publicly saying that I was a racist, so you want to look for a direct corollary for why people are distrustful...

MRR: Right, but what I mean is, Newsom won that neighborhood but he didn't win by a lot and there weren't a ton of people who cared either way. Maybe two young, white guys running was a turnoff. What I'm saying is, to counter that, maybe going further to the left of being more visible in those areas may have excited people to come support you. This is a neighborhood where Newsom had a big presence but he wasn't talking about getting cops to stop shooting people or shutting down the power plant. If you're ideas aren't better here, than where?

Matt Gonzalez: Well, Erick, we spent a lot of time in the Bayview. In fact, I would actually argue the opposite, that we *wasted* time in a neighborhood where, while its important to spend time there to build coalitions and be authentic, the truth is, we should have been appealing to the highest voter turnout areas because we needed to harvest more votes. The energy we spent there, I think you could argue, that it was a mistake. You could spend a lot of energy in that regard and get what in return?

MRR: What I keep coming back to is how can the agenda be shaped by progressives. What is your feeling about how progressives can be more proactive in the future? From your experiences, how do you think we can move forward?

Matt Gonzalez: I think it's about picking an issue we want to win and going out there and fighting for it. I don't think we can only be reacting to what the establishment is putting out there. A great example of that is, just like the minimum wage thing, is the example of non-citizen voting (allowing non-citizen immigrants to vote in local school board elections, a ballot measure Gonzalez is backing heavily in 2004). Both of these measures favor not just working class people but immigrant, working class people.

MRR: Did you anticipate Newsom's gay marriage stance? Did you see this on the horizon at all?

Matt Gonzalez: No, but he didn't either. His people will tell you that they did that because they were cognizant of the fact that they had not won District 8 (The Castro) and they did that to shore up support there. They didn't expect that the judge would not shut them down, that they'd get a gay judge who didn't want to rule against them. Then the mayor just continued to issue the licenses and it became this kind of national frenzy. Believe me, Newsom's people did not want... did not predict that at all. They thought they'd be shut down in half a day and it'd be purely symbolic. They just wanted to be the first so in the future they could appeal to a community that they had not won, which is very typical of their decision-making.

MRR: So, now you're dropping out. What is the motivation behind that? Do you feel like your efforts to spread the progressive agenda will be more effective on the outside of the system or are you going to be back at a later time, running for a higher office?

Matt Gonzalez: There's a different way of looking at it. About a year ago, I decided I didn't want a second term. I wasn't prepared to do five more years. I could do a couple more years, but I didn't want to do five. Its clearly a progressive district, so if I'm not prepared to serve out a second term, I should let the district elect its own supervisor.

MRR: The anti-war movement is strong right now. Where do you see that energy headed?

Matt Gonzalez: That's very important but it's a mistake to put someone in power who supported the war. The Democrats supported this war and now they want to be seen as being the anti-war party. It's kind of a joke. Its crass politics. They're an opposition party only at election time. I intend to vote for the Green Party candidate.

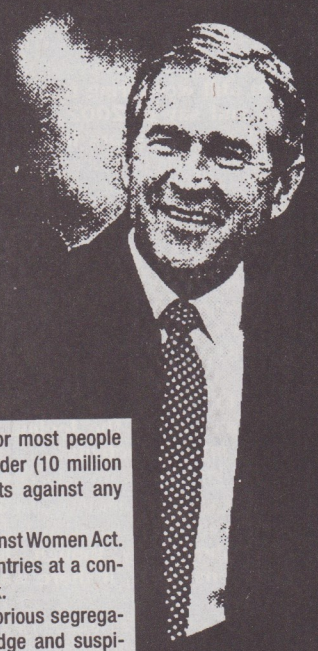
MRR: Just one last bit... How did Jonathan Richman get so involved with your campaign?

Matt Gonzalez: He showed up to do a precinct walk or something. He lives over in Glen Park. He came out with his wife and brother-in-law and walked for us. I was talking to his brother in law, Miles, who used to play in Sister Double Happiness—he was the bass player—and we met. Miles was playing in a band with my brother. Jonathan just played drums with them, actually. They did a show at the Make Out Room.

MRR: But here's the MRR question, Matt, what were your influences?

Matt Gonzalez: Probably THE CLASH, JOY DIVISION. Stuff like that.

40 REASONS TO HATE GEORGE W. BUSH!!



1. The national debt under Bush Jr. has increased so drastically that the average American's estimated share of national debt will be an astronomical $24,000—compared to $500 when Dubya first took office.
2. Under Bush Jr. there are now 43 million Americans with no health insurance.
3. Responsible for an unemployment rate of 6%. There are now 9 million people out of work in America—3.3 million more than when Bush took office.
4. He cut healthcare benefits for war veterans.
5. Bush Jr. deserted his unit during Vietnam and was reportedly AWOL for over a year from his assigned unit: the Texas Air National Guard, or as it's referred to by other military outfits, the "champagne division."
6. Despite a 13% unemployment rate among those aged 16-24, Bush Jr. proposed to eliminate youth opportunity grants—a program that provides job training to the nation's youth. a $225m program in 2002 is now being done away with so Bush can have more money for Iraq.
7. He cut funding for 375,000 low-income college students and reduced Pell Grant amounts to such a severe degree that it effectively caused 84,000 students to no longer be eligible for Pell Grants. Pell amounts have been overall reduced for 1.5 million students…it's safe to say that the Bush daughters aren't eligible for financial aid, so this won't affect the opulent lives of anyone Bush Jr. may know.
8. He withdrew the United States from the international criminal court.
9. First President in US history to refuse United Nations election inspectors (during the 2002 US elections).
10. Bush is the all-time US (and world) record holder for most corporate campaign donations.
11. The Bush administration had twice as many FBI agents fighting the drug war than fighting terrorism prior to 9/11. Even after 9/11, more than 2,000 FBI agents are wasting their valuable time assigned to the racist war on drugs.
12. His proposed "free trade" agreements would result in the loss of US jobs to foreign markets and the exploitation of third world workers.
13. John Ashcroft.
14. He has taken 11 official executive actions to undermine reproductive rights. How long will it be before a woman is stripped of her right to choose?
15. Failed to fulfill pledge to get Osama Bin Laden "dead or alive."
16. Wasted federal resources on a PR trip to Baghdad where he staged a Thanksgiving meal at 6 am with troops that were screened based on their political affiliation. The turkey? It was a prop.
17. His refusal to fire—or even reprimand—Lt. General Jerry "Our God Is Bigger Than Their God" Boykin. Perhaps it's because Boykin said of the President, "George Bush was not elected by a majority of voters in the United States. He was appointed by God. He's in the White House because God put him there."
18. After sending troops off to die in an unjust and unprovoked war, he still has yet to attend any soldiers' funerals.
19. His shameless nepotism for the rich and powerful. Elizabeth Cheney (daughter of ol' Dick) got hooked up with a cool gig at the State Department where she was in charge of the $129 million Middle East Partnership Initiative and then was moved over to daddy and uncle Dubya's campaign payroll.
20. He dropped his dog on its head.
21. Bush Jr. is the first President in US history to enter office with a criminal record.
22. Bush Jr. has set the all-time record for most people worldwide to simultaneously protest a leader (10 million people), shattering the record for protests against any person in the history of mankind.
23. He slashed funding to the Violence Against Women Act.
24. He has invaded and occupied two countries at a continuing cost of one billion dollars per week.
25. He appointed Charles Pickering, a notorious segregationist from Mississippi, as a federal judge and suspiciously did so on Martin Luther King Day.
26. Spent over 100 billion on Iraq, leaving states to face the largest budget crises in decades and forced to cut off public services; now with the federal deficit at a new high Bush Jr. Wants to award more tax breaks to the wealthy.
27. Under new Bush legislation (the Clear Skies Initiative), power plants are allowed to emit triple the amount of highly toxic mercury into the environment.
28. Bush Jr. failed to protect 3 million acres of the Tongass National Forest from logging. The Tongass has the highest concentration of bald eagles on earth and has already lost 700 square miles to logging with 33 more logging permits pending. Not even the sanctity of our endangered national bird can compete with Bush campaign contributions provided by the forest industry.
29. He is on pace to have taken more vacation than any president in history, including a 28-day vacation right before 9/11. Bush Jr. has taken 6 months of vacation in total. Do you know anyone that gets 6 months of vacation?
30. He pulled out of the Kyoto Agreement on global warming, which had been agreed upon by 178 other countries.
31. Bush is endorsed by fundamentalist Pat Robertson who claims that God told him Bush will win re-election and that "it doesn't make a difference what Bush does because God is blessing him." Bush keeps some great company, but keep in mind Roberston was also the nitwit that blamed the 9/11 attacks on gays and suggested that we "nuke" the US State Department.
32. He set the record for the most executions by any governor in American history. There were 152 executions in total; some of those executed were mentally disabled.
33. Has repeatedly stonewalled the public investigation into 9/11.
34. Declined to fully fund the AIDS initiative after promising to do so. The final cuts that resulted were over $2 billion.
35. He still suggests that homosexuals are "sinners" and is pushing legislation that would forbid gay partnerships and deny fundamental civil rights on a national and local level.
36. Choked on a pretzel and nearly lost his life while seated in front of a TV.
37. Bush Jr. has gone to great lengths to prevent investigations of his friends at Enron and Halliburton. More time and money was spent investigating the Monica Lewinsky affair than has been spent investigating one of the biggest corporate
rip-offs in history.
38. Bush Jr. has set the record for the fewest number of press conferences by a President since the advent of television.
39. Responsible for a 521 billion dollar budget deficit—less than four years after inheriting a 200 billion dollar surplus.
40. He has made repeated attempts to legalize oil drilling in the national wildlife refuge.

courtesy of Punkvoter.com

JESSE TOWNLEY

BERKELEY'S STILL his baBy...

or HOW THE SINGER OF BLATZ CAME to run FOR CITY COUNCIL.

How stunned I was to find this pamphlet on my doorstep recently: JESSE TOWNLEY For District 5 City Council Berkeley. With a photo of a very familiar face staring confidently into the distance (a la DEVO on the *New Traditionalists* album cover). Jesse BLATZ Luscious running for office? Wasn't Berkeley his baby and didn't he want to kill it? Well, those of us that go to the bi-monthly meetings at 924 Gilman know that Jesse is a natural for local politics. But I was curious about his motivations, his stances on the issues, and just what the hell he was thinking when he decided to run for City Council in The People's Republic of Berkeley.

Arwen and I interviewd Jesse at his house (just around the corner from my house) in North Berkeley, scene of the crime...

Interview by Paul Curran and Arwen Curry

MRR (Paul): What do you think your chances are of winning this election?

Jesse: I think my chances are decent. We don't know. We get a feel for it. I will be outspent by the other candidates, but the way to combat that is to walk the whole district. It's been really successful so far. But it's still pretty early.

MRR (Arwen): How long have you lived in the district?

Jesse: Two years, but I've been in Berkeley since 1989. I was talking with a political regular out here in Berkeley. We were talking about my candidacy and he said, "You know, you definitely have a much better chance if you move to another district." And I was like, "I'm not going to move! Are you crazy?" He was dead serious about it. That is not why I'm running. I live where I live. I love where I live, and if I can be on city council and serve my district living where I live, well, great.

Photograph by Murray Bowles

MRR (Arwen): Can you describe your district? It's interesting to note that Gilman Street is not in it.

J: Oh definitely not. My district is a large chunk of North Berkeley, which is generally more well off. There's a pretty wide range of people in the district. Here in the flats—or in the flatter parts, I should say—there are a lot more working families. In Berkeley, it's the liberal Democrats versus the progressive Democrats. There are very few centrist Democrats, let alone Republicans, but they exist. Berkeley is a big Green town—we have one city council member who is a Green, and so is the head of the school board. These races, by law, are not partisan, so I'm not running as a Green. However, in reality, you're defined as that, and I've already got the Alameda County Greens endorsements, which is wonderful.

MRR (Arwen): While it may be true that within city government you're talking about groups of progressive and liberal groups of people who generally agree, isn't it also true that strong stands need to be taken in terms of development—against corporations who might want to move in and take advantage of the area?

Jesse: Definitely. Just because you work cooperatively doesn't mean you don't have disagreements. But I think a lot of people get into battle and don't think about resolving the situation. Look at Iraq. Let's go! We went in with very little thought—no thought, really…

Jane (Jesse's wife): Are you singing Rancid in there?

Jesse: …into what happens after the war is over. Of course the war is *not* over, but that's another issue. For example, one of my opponents in the race has come out in favor of abolishing rent control, also in strengthening eviction protection, which is not really helpful, because if you abolish rent control, then the landlords—if they are bad landlords—just raise the rent until you have to leave without being evicted. To me, you *have* to have rent control. But it's like Clinton eviscerating the social safety net; that was bullshit—you need to have a social safety net.

MRR (Arwen): Your pamphlet says, "The city is united about the real battles, which are over state and federal policy." Are you confident that the different interests and people working to make decisions in Berkeley are united to that degree?

Jesse: It's quite a liberal city. There's the Governator in Sacramento and Bush in Washington, but there's no way that Schwarzeneggar was going to win in Berkeley, and there's no way that Bush got more than 400 votes here.

MRR (Paul): Do you think that's true, or are you exaggerating?

Jesse: I'm exaggerating…it was like 500. But I'm talking more about economically: the cities are destitute, as is the county, the state, and now more and more the federal government, and each higher power is going to the level below it for money. So the cities are up shit creek. There are massive tax cuts on the federal level; the only place they can go is to us, in taxes, fee hikes, bridge tolls, or whatever.

MRR (Arwen): What about the tradition of, "Berkeley, a Nuclear-Free City"—the idea of Berkeley taking stands as a city?

Jesse: National and international politics have always been an issue in Berkeley. I think Berkeley should be proud of its stance against apartheid in South Africa, for example—that was incredible. The Free Speech Movement, you name it. When I ran Easy Does It, a disabled nonprofit, we had to fill out a form that we didn't do business with Nigeria or with Burma in city contracts. We provided disabled services, but I had to certify that we were a nuclear-free business.

MRR (Paul): No nuclear-powered wheelchairs?

MRR (Arwen): Better safe than sorry.

MRR (Paul): Do you have ambitions beyond city council? Is this just the first step in your political career?

J: No, I think people like the national candidates—for the Democrats and Republicans—they've gone through the wringer, the machine, and they've become these weird, warped versions of whatever they were when they were human. I can't imagine putting myself or Jane or my dog Marshall through that. I would come home and say hello Marshall in some really weird voice like Yul Brynner in *Westworld* or something.

MRR (Arwen): I want to ask about how you made this decision to run. Punk has traditionally had a platform of general opposition to mainstream politics, either by non-participation—we don't vote, fuck the system—or by belief in political action that exists outside of the framework of ordinary government. Did you at some point feel like that and then change your mind about government, or did you always kind of feel like punk could work with government? I know that Gilman, which you've been involved in, has worked with city government for a long time. But was there an individual evolution for you, into seeing mainstream politics as something more compatible with punk?

Jesse: I don't know that mainstream politics is necessarily compatible with punk. But, yes, it's life; you learn, you change your mind; you find more subtleties. In Philly in the late 80s I was involved with anarchist politics and the politics of squatting and what have you, and I went from being a nice liberal kid to thinking, "Wow, there's really something rotten, and perhaps systemically rotten." I ended up out here, volunteering at Gilman, doing bands, fuck shit up, rah rah, Berkeley is my baby and I want to kill it. For a while there I was in the grip of being against everything, at least for the first few years. I started going to shows in '86; in '88 I settled down a bit, but for the first few years it was all black and white—you were either with us or you were for The Man. I think everybody goes through that. I know; I see it all the time in people who are new in punk rock, and that's fine, it's part of it. But I started going beyond that and looking at the subtleties of things. I've always been a reader, somebody who tries to rely on logic and reason and to have a justification for things I do. You can't rationalize pushing over a trashcan as anything but being a stupid kid who wants to make a mess. You can't say, "By pushing over this trashcan I hope to further the collapse of society, because when they see this trashcan pushed over, they'll see what a pile of garbage our society really is, and revolt." Working at Gilman, you have to back up your idea with reason. It might be wrong; it might be completely ass backwards, but as long as you convince the majority of people to go with you, that's the fucking rules. In terms of city politics, the other thing that changed my mind was working at Gilman, and seeing the gap between what I knew Gilman was, and what the Berkeley police and the council member thought Gilman was. It was really clear to a lot of us that we had to keep an eye on the official political side of things, and for me that was a big wakeup call.

MRR (Paul): It's not only kids who are new to punk politics who take the stance that you shouldn't vote because the whole system is screwed, and if you vote you're just voting for the system. I've argued that point with a lot of people who I consider intelligent. What do you have to say to those people?

Jesse: When I say, "Yes, I'm really running for city council, it's a serious campaign. This isn't some kind of symbolic thing," I've had people I respect just look at me and sneer and say, *"Electoral politics,"* and walk away. I think of the Crucifucks, when Doc Dart says, "Hey fascist I got news for you, I was fucking born here too." That's what I'd say to them—we can either let corrupt assholes run our country, or we should step up. And if we don't want to step up for whatever reason, then we should support other people who do. I can step up because I've been planning to do this for a while. This is a good way I can take part in politics: it's local, I know all the issues, and it's doable for me because of my circumstances. If I don't step up, then who will? You can say we'll have a revolution right around the corner, but that revolution has been around the corner for two hundred years.

I do want to say that voting is the least that people can and should do. They should be protesting, writing letters, and thinking of interesting ways to get their point across in ways that have nothing to do with electoral politics. I think mainstream organizations get way too caught up in getting out the vote. They scurry around trying to register as many people as possible, which is good, but they leave the impression that that's the thing you do as a citizen, and I don't believe that. It's minimal. If you study the ballot booklets and everything, it'll take you half an hour every two years. It's not that big of a deal.

MRR (Paul): What would you say somebody who's more conservative who finds out that you were Jesse Blatz, and you wrote "Fuck Shit Up" and "Berkeley Is My Baby"?

Jesse: I would say that that band thrived on shock value, and that I see my nakedness as an art statement. Perhaps it didn't always *look* like that, but in terms of shock value, there's nothing better than getting naked. People lose their shit—and in terms of being a punk band, that's a great thing. My songs were about rebellion, being young, wanting to fuck

shit up. I was certainly talking in the language of my peers, many of whom I still consider my peers, and there's nothing to be ashamed of. As a matter of fact, this has already come out. In an editorial in the *Berkeley Voice,* which as you all know is the more conservative—sorry, moderate—of the two local papers, they were talking about how this was going to be an interesting race, because you had these two establishment candidates, and then you had Jesse Townley, an "up and coming fresh political face" who is untainted by the often brutish Berkeley politics, and that one of their staff members had seen him in the *altogether*, with a former band. That was the first mention of me on the editorial page. I've had no problems. I have a little paragraph prepared, what I just said, basically. My campaign manager—I got a campaign manager because I wanted to make sure we weren't reinventing the wheel—one of the things he asked was, "If they wanted to go negative on you, what would they find?" I said, "Well, Davis, 1990, misdemeanor, indecent exposure." He said, "Anything else?" I gave him a copy of the *Shit Split* on CD and said, "Here's where all your problems are, sir." And that was it.

(MRR) Arwen: You're talking from the perspective of an aspiring local politician—referring to Gilman as "the local, all-ages community youth center," not "our punk club." In our local punk history, you're a recognizable figure. Now you're entering this other arena. How do you feel about sharing those two types of public life?

Jesse: Honestly, what's really odd for me is that there's really not much crossover. People don't want to hear about any of my bands, my old record label, my fanzines. They want to hear about education, development, disaster preparedness. It's all bullet points. They are completely separate worlds. I don't feel any real crossover.

(MRR) Arwen: We were talking about you would present your punk life to your political life. How would you present your political life to your punk life?

Jesse: It's like when people say, *"Electoral politics,"* and walk away. I say, "This is what I'm choosing to do to make our world better." Now, we can disagree about whether this is a valid way to make the world better, that's fine. But this is my answer: I've chosen to do this.

MRR (Arwen): Do you feel that the same qualities in your personality led you to become a figure in both these worlds, or are they different things? Can you see yourself taking off your clothes at a city council meeting, for example?

Jesse: Uh, no. Thankfully. I think my fellow council members will be happy about that. I think there are probably a lot of the same personality traits, in terms of collective, egalitarian decision-making situations, the same traits and processes, mental processes as well. In terms of personality, I'm already involved at governance at Gilman, I've been the secretary since 1991, so in terms of herding cats, or helping them herd themselves, that all follows. The question of somebody who wants to meet Jesse Blatz drinking 40s on the sidewalk—that's not going to happen, that's just reality. I'll be 34 by the time the election comes around, and I don't have interest in doing that; I've done that. People's lives evolve, and they go on and on. To me this is a completely natural step. Not to sound too much like a hippie—I said "natural" and "evolve" in the same sentence.

MRR (Paul): Does your current band, The Frisk, reflect all this evolution?

Jesse: I don't sing about putting utilities underground.

MRR (Arwen): You should. "The Grid! The Grid! The Grid!"

Jesse: A couple weeks ago at Gilman we played the first show since I started campaigning for real. I thought, you know, I'm running for fucking city council, and here I am in cutoffs and a sleeveless t-shirt, saying bad words and jumping around and pointing at shit. But it was fantastic; it was just another show. In terms of writing, I haven't changed my writing at all. I write about what I write about: some issues, some of them personal, some about people—specific people.

MRR (Paul): What do you think the effect of organizations like Punk Voter will be?

Jesse: In this election, as long as we don't have that fucking chimp in there November 3rd, that's the main thing. That guy and his dastardly cohorts have got to go. What part the youth vote will have in that, I have no idea. I hope it does something. And like I said, I'd rather have organizations like Punk Voter say more about things besides voting that people should be doing. I get hopeful and optimistic about the future all the time, and I'm at an age in punk rock where I should be in a retirement home.

MRR (Paul): That's not true anymore.

Jesse: Definitely not. Fuck no it's not.

MRR (Paul): Besides, I think Punk Voter isn't necessarily just for the kids. I think that it also appeals to a lot of people our age, and to people who are ex-punks who still like their Black Flag record and still like to think of themselves as being as cool as they were when they were punks.

Jesse: That's a good point. I always think of it as getting across to "the kids" that they should be involved, but I think you're right. I know there are a lot of people who are aging or ex who are still involved. Maybe they have a broader view of politics than when they were directly involved. I think it's something that will help keep kids, especially, energized and interested. You might say, "Fat Mike sucks, so I don't like punkvoter.com." They can say that, but maybe in a year they'll come back and say, "Oh wait, my dad's job just got sent to India." And maybe they'll get involved. Maybe they'll develop this glimmer of political understanding. People see a lot of the newer punk fans who have gotten into it through snowboarding or skateboarding as moderately apolitical. Anything that politicizes them—good! The more the merrier. I remember when Propagandhi played at Gilman and two thirds of the crowd was there because they loved Propagandhi, and the other third was just shocked that Propagandhi was saying all these bad things about their country and ripping up American flags. I think it's that third of the crowd that is really vital to reach. I think that's who Punk Voter is reaching towards. I tell people I don't think anybody should take everything they read for granted anyway, from any source. I read the *New York Times* every day, I get the *Nation*, I do this, I do that, I keep up on the news. So I can see where Punk Voter might be overly simplistic or might emphasize something in a story that's not really the main point of the story—a lot of its early reviews of *Fahrenheit 911* were talking about George Bush making funny faces at the camera or Wolfowitz using spit to comb his hair, when the real point of the fucking movie had nothing to do with those things. Those were funny or amusing or something but the real point was not…that. But I think that for kids who are just finding their political voice, it's a really good starting place.

I'm doing a lot of interviews about how the left and the Democrats can mobilize the youth vote, blah blah blah, and I talk about all these organizations, like Punk Voter and Music for America. It's taking the same sense of social activism and social outrage that was in music from the 60s or even in music from the 50s, if you think about it, and it's updating it—it's the same sense of culture-based politics and activism, just with a different set of characters and a different set of bands. Now, I'm not saying that punks are hippies…as tempting as it is to pull a Jake Filth right now. There are tons of huge differences, but I do think that's how I connect with people in my district. I have Punk Voter and DIY politics on my website, and I say that these are completely legitimate social activist groups based around music.

MRR (Paul): I wanted to ask you about something in your pamphlet, about an expansion of foot and bicycle police programs. What is that about? Are you pro-cop?

Jesse: If you have cops patrolling on foot or on bicycles rather than walled off in their cars, then they're going to know the community. They're going to know who they're talking to, and they're going to know the context of the people who they deal with a lot more than if they're just in some air-conditioned bubble patrolling the streets. And I think if you're looking for realistic solutions to police who are out of control, then you have to look to solutions like that. Because I can tell you right now, if I was serious about running for city council, which I am, I wouldn't think of running on saying, "We need to get rid of all the police." First of all, I don't think that's a good idea, because I've worked with police who aren't people like you see on the Rodney King beating. They're not Frank Rizzo, they're not Daryl Gates. We work with them down at Gilman. The reality is, we live in a city, and our city has a group of people who we pay to be cops. And how do we run them? How do they operate under rules that we make up? Yes, we want to make those rules as positive as possible so that we can protect everyone from each other as well as from rogue cops. And how do we do that? That's one way.

MRR (Paul): What will you do if you don't win?

Jesse: I'll still stay involved with politics. I live in this district, I love living in Berkeley.

MRR (Paul): Will you run again?

Jesse: I'll tell you in three and a half years.

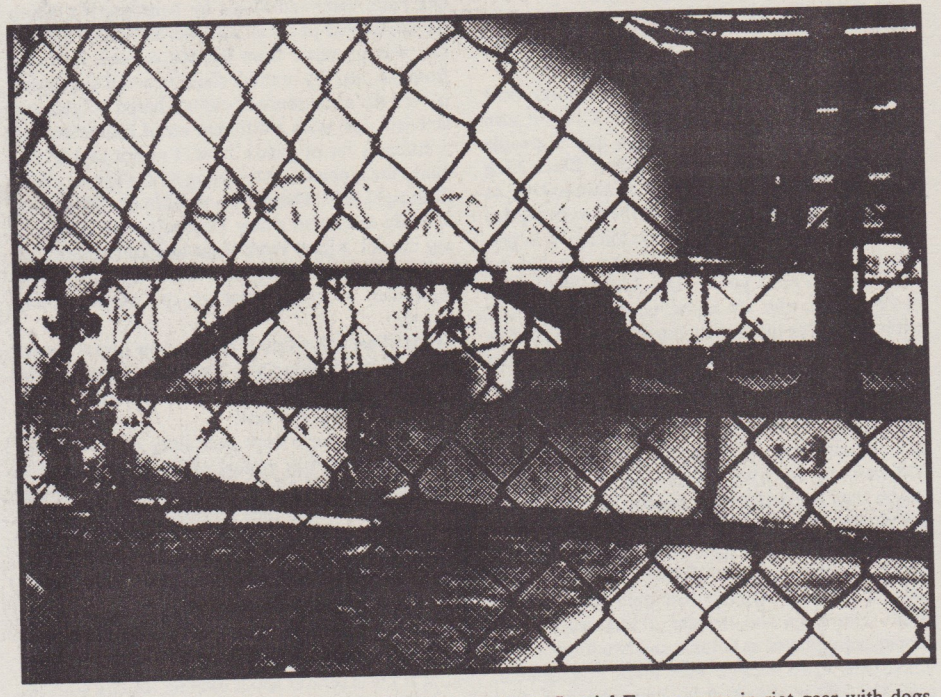
REPORT FROM THE DNC: BOSTON

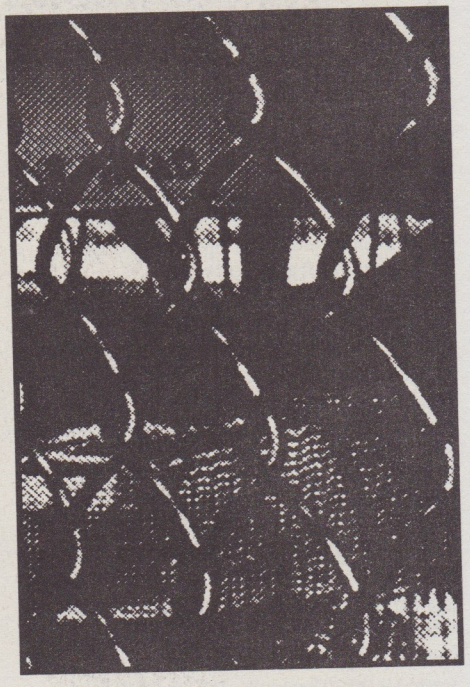
By Erika Ransom

2004 is an important election year. It's a chance to kick George W. Bush, perhaps the most destructive US President of our time, out of the White House. John Kerry, a Democrat from Massachusetts, is the only candidate who has a real chance to defeat him. This July, the Democratic National Convention (DNC) was held in Boston to officially nominate Kerry as the Democratic Presidential nominee, and launch the election race.

With so much at stake in the November elections, why did people in Boston protest against the DNC? The national media hardly covered the local opposition, so what really happened? Keep in mind this report is only my perspective on things, and the answers to those questions are as varied as the people involved.

During the week of the DNC, July 26-29, and in the months leading up to it, I produced an independent television show at Cambridge Community Television (CCTV). Through my cable access show *Cambridge Responds*, I wanted to report the opinions and stories that were not being told—or were being purposely distorted—by the mainstream media. Each afternoon during the DNC, I went out with Alicia, a friend and CCTV volunteer, and a video camera. We spent the day covering events, and then returned to the station to edit our footage that night. I usually finished a new episode of *Cambridge Responds* at 4am, to be shown on cable television throughout the Boston area that morning. Working with Boston IndyMedia and other groups, CCTV also had time on a satellite channel for the week. Unbelievably, *Cambridge Responds* was sent via satellite to cable access stations across the country, and even beamed around the world. It was a hectic and amazing experience. These are my thoughts on the DNC week of events and actions.





Beware the Free Speech Zone

The weeks leading up to the DNC left little doubt how entrenched the US power system really is.

The DNC was held in the Fleet Center downtown, a modern arena that usually hosts Bruins games and Madonna. In an attempt to prevent protestors coming anywhere near the convention, Boston officials closed off the area around the Fleet Center a month before the DNC. The Boston American Civil Liberties Union sued, demanding freedom of expression. After a court hearing upheld the people's right to protest, the city created an official "Free Speech Zone."

The idea was taken from a lost chapter of *1984*. The Free Speech Zone (its official name) resembled an enormous metal cage. Built by the city, it was a small section of street outside the Fleet Center, where the elevated subway crossed directly overhead. The area was completely surrounded by large concrete barriers and a metal fence about fifteen feet high topped by razor wire. The area was only accessible by a guarded entrance where people could be searched. For added "security," the Free Speech Zone was surrounded by State Troopers, the Army Special Forces, cops in riot gear with dogs, Federal Agents, Boston cops riding motorcycles, bikes and horses, and cops walking on the street. A military helicopter constantly hovered overhead.

It was, without a doubt, the strangest thing associated with free speech I have ever seen. To counter complaints, government officials constantly used the threat of "terrorists" to justify their actions. Security is important—but the guns weren't aimed at suicide bombers—they were aimed at me.

FBI Knocking at Your Door

On Monday, July 19, a week before the DNC, the FBI visited a well-known punk house in Boston to question the people who lived there. The people sitting on the porch refused to talk without a lawyer present (always the smart move) but were asked if they planned on "being violent" during the DNC. The FBI agents watched the house for ten minutes, then left. However, the agents returned to harass the house a second time. Nothing came of the visits, but the agents employed a tactic often used by the CIA and FBI to intimidate activists and disrupt their work and lives. It is terrible to know that your movements, home and phone are being watched. The tactic spreads fear and stress through a group, causing energy to be spent on paranoia and defense instead of positive work.

It was unnerving, to say the least.

Boston Social Forum

During the weekend before the DNC, July 23-25, approximately three thousand people came together for the Boston Social Forum (BSF). Like the World Social Forum it was modeled after, the BSF brought together various aspects of the social justice movement and provided a good avenue to connect with groups from around the country and locally. With hundreds of workshops, films, and events to choose from, it was almost overwhelming.

Alicia and I made it to the "Hip-Hop, Art and Activism" workshop that attracted a packed room of young people from around Boston and the northeast. The workshop was lively with discussion and rap that attacked the US system of exploitation, war and racism. I was also happy to see the Beehive Design Collective, who came with enormous replications of their pen and ink designs that graphically tell the story of colonialism and "free trade" in the Americas.

Why Protest the DNC?

One complaint people had with the DNC week is that the protests failed to attract many people nationally. Most progressives fear to attack the opposition to Bush. However, it was important to show resistance against the Democrats and the sham that is US democracy.

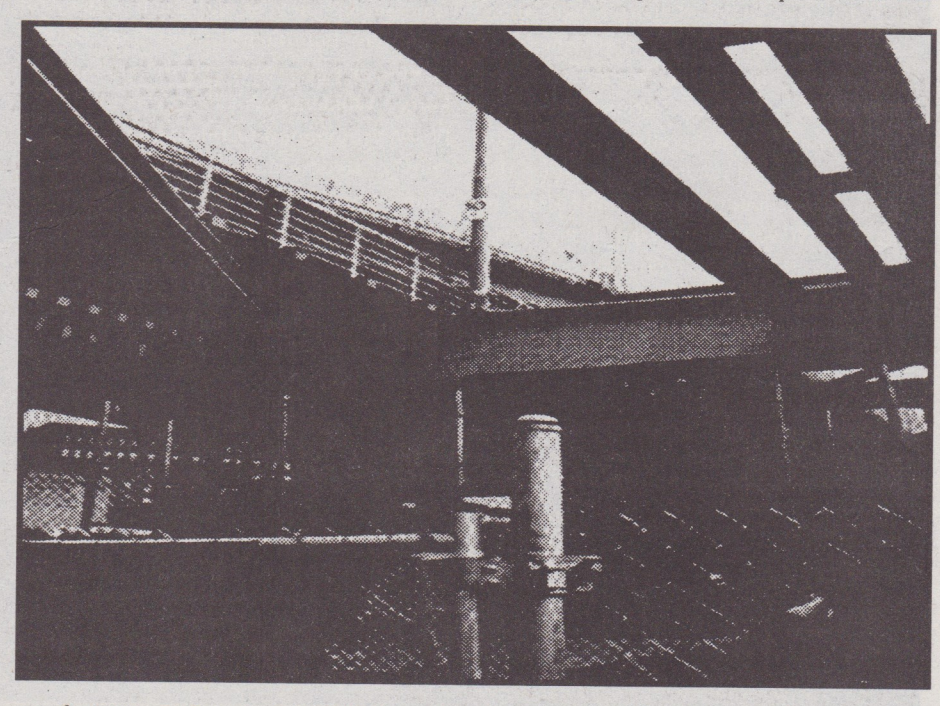
The Bl(a)ck Tea Society, a group who organized a convergence center and events during the DNC, stated it this way, "We do not support the two-party duopoly that forces our society to choose between two corporate whores. We're all anti-authoritarians, but this really isn't about politics. This is about the rich corporate elite invading our town and turning it into a locked-down police state." Locally, the DNC

REJECTS THE LESSER EVILS!

cost the city of Boston an enormous amount of taxpayer's money, another example of the public funding the needs of the elite at the expense of the workers and poor.

Mostly, the protests against the DNC were a demand for real democracy. I interviewed several people over the week, and this sentiment was repeated again and again. People are sick of the circus that passes for democracy in the US. It is blatantly clear both Democrats and Republicans represent only the interests of big business, the very wealthy, and the state. The Bl(a)ck Tea Society stated on its website (www.blackteasociety.org), "It is not acceptable to vote for lesser evils, it is not acceptable to be forced to accept various positions that you do not support. The people in Washington have no idea of the needs and wants of this nation. This is an antiquated system."

A *real* democracy is much more than just voting on Election Day. Democracy includes access and participation. In our system, only a millionaire can afford to run for high office. The average citizen is not only excluded as a candidate, but doesn't even have a modest avenue to express her opinion, or become involved in the candidate selection process. Witness the fifteen-foot high barricade of metal and razor wire around the Fleet Center. We are invited to participate only *after* the powerful members of the two political parties have picked the candidates. It is like betting on both black and red at a roulette wheel. The candidates may differ in important ways, as do Bush and Kerry, but both uphold the status quo. It is like being asked, "Do you choose to die by hanging, or by poison?" Both are death. That is no choice at all.



The Really Really Democratic Baazar

Each day of the week was full of small demonstrations and events of different kinds. In Roxbury, people protested against a federal biotechnology lab, planned to host the most dangerous organisms known to man, soon to be built in their neighborhood. One group performed street theater, denouncing torture inside US military prisons. There were several marches and rallies against the war in Iraq, and the US military support of Israel. The American Friends Service Committee hosted a display called "Eyes Wide Open" that included over 800 pairs of army boots lined up in formation, each representing a US soldier killed in Iraq. Next to the tidy rows of army boots, an enormous, grotesque pile of shoes of every kind represented the thousands of Iraqi civilians killed since the US invasion last year. All of these events were aimed to raise people's awareness and the voice of opposition. In those terms, I think they were successful.

My favorite event of the week was the "Really, Really Democratic Bazaar" organized by the Bl(a)ck Tea Society. Unlike so many endless speeches and boring marches, this event was fun! It was advertised as, "It's family friendly—there will be games, food, entertainment. People will really have an opportunity to make whatever they want of it—they can bring something to do or share, maybe a performance, maybe someone will teach people how to knit, maybe someone will start up a game of four square." The event was organized without leaders, and everything was free.

Not that I was skeptical, but when I arrived at the Boston Commons and saw hundreds of people enjoying themselves, I was pleasantly surprised. People set up several booths of radical books, information, and art. Bands and speakers performed on a colorfully decorated stage. A marching band circled the area, followed by a train of people carrying a huge backbone, each vertebrae representing a key segment of the US system of exploitation. I loved talking to the Syracuse Radical Cheerleaders, a group of young women who performed cheers against the Democrats and the war. Most importantly, the event showcased the idea that resistance can be joyful and creative, and open to the entire community—not just black clad anarchists.

How dangerous are books? How threatening are people coming together? With the build-up of military and police force in Boston due to the DNC, this peaceful, picnic-like event was surrounded by an intense police presence. A helicopter constantly buzzed overhead and cops on horseback paraded through the crowd. Dozens of cops on motorcycles stood by the entrance to the park, and a group of undercover cops (who were fairly easy to spot) kept taking notes.

The week of demonstrations ended with a march to the Fleet Center on Thursday. Many of the actions during the week had purposefully avoided the well-guarded and tense atmosphere of the Free Speech Zone, choosing instead to focus on community building and dissent elsewhere in the city. I agreed with the need to confront the DNC directly, but the event was sadly predictable.

About two hundred people rallied near the Fleet Center (but not in the Free Speech Zone) and were surrounded by both media and military. As described before, the US Army, Special Forces, riot cops, regular cops, and a helicopter hovered near the protestors. After about ten minutes, someone burned an effigy of Kerry and an American flag. Then, the cops arrested someone dressed like a pirate. They claimed his fake hook was a Molotov cocktail! The crowd moved to reclaim the pirate, and cops began swinging metal batons, hurting several people. A line quickly formed with cops on one side and protestors on the other. Along with several other people with cameras, I stayed on the front line, recording the actions of the cops. In the end, the cops retreated and regrouped, three people were arrested, the march continued on to the Boston Commons, and the Democrats continued to cheer Kerry from inside the Fleet Center.

Overall, for me, the DNC was a week of solidarity with many people from Boston and from out of town. It was also another glaring example of how the US, despite the propaganda, is far removed from a true democracy. Good luck to us all!

WOMEN AND THE DEMOCRATIC PARTY

By Brandy Baker

I do not think that we humans feel only one emotion at any given time. I had thought of the March For Women's Lives, Spring 2004, and I felt elated. Finally, the fight for women's reproductive rights was coming back out where it belongs: in the streets. But I also felt frustrated: why did it take the ban on the dilation and extraction procedure (the so-called "partial birth abortion" that eleven congressional Democrats voted for), the Bush administration's exploitation of Laci Peterson's awful murder, and John Ashcroft's snooping into women's medical records to galvanize the mainstream feminist leadership? None of this would have happened if a strong movement were in place to stop it. I could have just said "Better late than later" and have been happy about the Sunday demonstration if I wasn't so apprehensive. I knew that many liberals at the march would use this event as a soapbox to get out the vote for John Kerry: Bush-lite.

And they did.

War criminal Madeline Albright was welcomed with cheers, but the loudest applause went to Hillary Clinton with many shouting, "Hillary for president." And of course, accusations of "egomaniac" were thrown at Ralph Nader by many of the celebrities.

But what was disturbing is that after all of this time, liberal feminists were, and are, still relying on the same old electoral strategy to keep *Roe v. Wade*, and to keep the status quo.

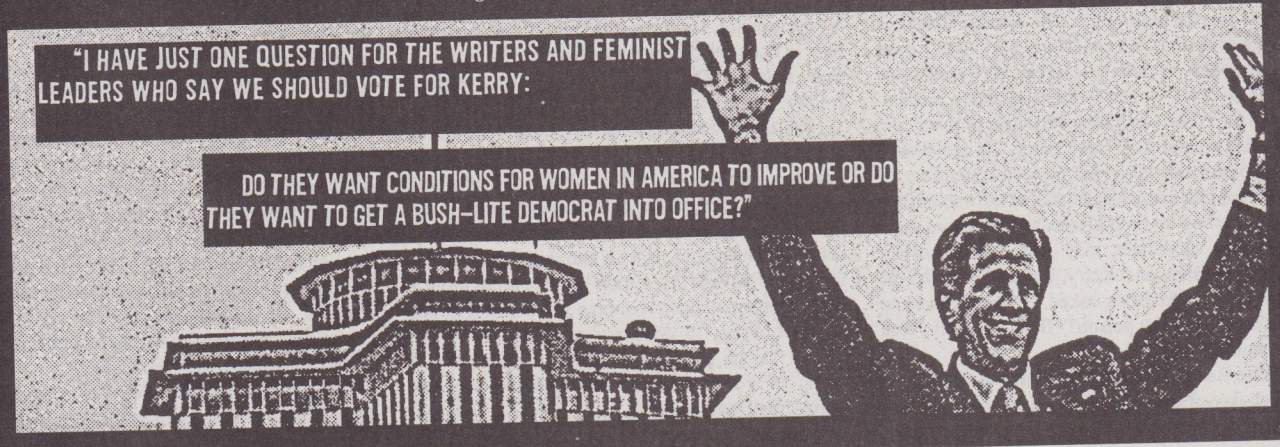
There was no reason to suspect that the march would be anything other than a husting for the Democratic Party since 2004 was an election year and much of the ABB (Anybody But Bush) crowd had already been seeking ways to get the vote out for Kerry. Women's Voices, Women's Vote [WVWV], founded in December 2003, is a "project to determine how to increase the share of unmarried women in the electorate and develop a set of messages to motivate their participation." WVWV was founded after pollsters Stanley Greenberg and Celinda Lake discovered an electoral goldmine for Democrats in the single woman demographic; they have a tendency to be politically progressive, yet noticeably absent on Election Day. Wonder why?

Since WVWV was established, scores of liberal writers had been whooping and hollering over the idea of this organization showing us single women the way to the polls so we can elect the Democratic Party's current Great White Father, John Kerry to the Big White House.

In her March, 2004, *Common Dreams* article, "A Different W: Move Over NASCAR Dads, the Sex and the City Crowd Could Turn the Election", Martha Burke suggested that in order not to "scare men," the Democrats should be "clever" by appealing "to men at the same time by saying: 'Just think how much better off every family would be if our daughters, mothers, and spouses were paid what they're worth.'" So Burke recommended that Kerry ask our fathers, boyfriends, and other males in our lives permission to court us. And why so little faith in the men in our lives and so much faith in these men who make up the Democratic Party establishment?

Katha Pollitt of *The Nation* did a little bit better. Not only did she point out the absurdity of the "Sex and the City Crowd" label for a group who are "disproportionately young, mobile, struggling and/or very, very poor" but she called for the Democrats to "come up with similar lures for the votes of single women – a federal living wage, universal public preschool and after-school (don't forget, singles with kids don't have the luxury of staying home with them), heck, free birth control."

In addition to abortion rights, these are also much needed reforms. We need a true women's movement that encompasses all of these concerns and more. But I just have one



question for the writers and feminist leaders who say we should vote for Kerry: do they want conditions for women in America to improve or do they want to get a Bush-lite Democrat into office? Because they should know by now that not only are these two roads not the same, not only do they not parallel, they do not even exist on the same planet. One only needs to take a look at the troubling history of the Democratic Party and its neglect of women.

In 1980, for the first time, women voters outnumbered male voters, and feminists in the Democratic Party threatened to abandon Jimmy Carter and support independent presidential candidate John Anderson if the Democrats did not take women's issues seriously. This prospect got choice, ERA, and child care on the agenda.

With the promise of health care and education for all, and a country that wanted an end to the recession and twelve years of Reaganomics, Bill Clinton defeated George H.W. Bush in 1992. After his first year in office, Clinton abandoned health care reform along with his promises to make education more accessible to poor and working Americans. And on August 23, 1996, he signed the bill into law that dismantled welfare, a savage blow to many women and children in poverty.

Clinton successfully played on the racist fears of many Americans who put a black face to the media's caricatured welfare mother, when two thirds of the people on welfare were white. He took shots at the country's weakest citizens and played off the middle class against the poor by praising those who "work hard and play by the rules" and bragging that he wanted to end "welfare as we know it." He did nothing to try to get the Freedom of Choice Act passed, and admitted that he would have signed a "partial birth" abortion ban of his own if it made an exception. As the *New York Times* put it before the 1996 presidential election: "To be sure, the words change, and so do the ideas. Four years ago, Mr. Clinton spoke of providing health insurance to all Americans and expanding education and training to equip workers for a global economy. Now he talks of 48-hour hospital stays for mothers and newborns and uniforms for schoolchildren."

Three quarters of single women in America make under $50,000 a year. Almost a third of single women make less than $15,000 a year! But the key players in the mainstream feminist movement are perched much higher on the salary scale. This may explain their silence and inaction on Clinton's attacks on the poor, of which two thirds of are women. Clinton's policies did not affect the key players. And while many in the middle class feminist movement have graduated from the most elite schools in the nation, only 18 per cent of single women have a bachelor's degree or above. Law professor Anita Hill was embraced by the feminist movement when she came forward with her sexual harassment claims while Paula Jones, who possesses a high school education, was ridiculed.

Al Gore was a driving force behind welfare "reform." He hired Naomi Wolf to help him find his "inner alpha male" and pick his earth-toned wardrobe. Wolf later denied this, saying that she was in charge of writing memos on women's issues. Either she was paid for doing nothing at all, or those memos went into the trash. For his 2000 bid for the presidency, Gore offered women nothing more than a few words of lip service to the pro-choice position that he had only adopted in recent years (in 1991, Gore stated that abortion "was the taking of an innocent life"). He attacked Bill Bradley in the Democratic primary for calling for universal health care. Those millions of Americans who are uninsured are disproportionately women, and could have benefited from Clinton's promise for health care for all. And even during the Clinton years, abortion providers were not available in over 85 percent of all US counties: while the third of the country's single women who make under $15,000 per year may be not able to afford transportation to those few counties that have abortion providers, this lack of access would not be an issue for most liberal feminists. The reality is this: reproductive freedom will not be available to all women in the United States until we have universal health care.

The thought of anti-abortion zealots winning appointments to the Supreme Court under a Bush presidency was the one factor that terrified many into staying the course with the Democratic Party in 2000. Voters, many with pinched noses and sick stomachs, pulled the lever for Al Gore and the idea of *Roe v. Wade* being overturned has motivated many to support John Kerry's campaign this November.

On May 19, 2004, John Kerry told the Associated Press that he was open to the idea of appointing anti-abortion judges "as long as it doesn't lead to the Supreme Court overturning *Roe v. Wade*." Elizabeth Cavendish, interim president of NARAL Pro-Choice America has only this to say about Kerry's statements: "There's a huge difference between Bush and Kerry on choice and this is not going to undermine the pages-long documentation that Kerry is pro-choice."

The problem is that we have a single issue women's movement that is not equipped to address the collective oppres-

"THE PROBLEM IS THAT WE HAVE A SINGLE ISSUE WOMEN'S MOVEMENT THAT IS NOT EQUIPPED TO ADDRESS THE COLLECTIVE OPPRESSION OF WOMEN WHO ARE ON THE LOWER RUNGS OF THE ECONOMIC LADDER BECAUSE THE MOVEMENT RESTRAINS ITSELF WITH BLIND SUPPORT FOR THE DEMOCRATIC PARTY"

sion of women who are on the lower rungs of the economic ladder because the movement restrains itself with blind support for the Democratic Party.

Despite the fact that we won *Roe v. Wade* under the anti-choice Nixon administration and we did not have abortion providers in over 85 per cent of all counties under Clinton, many see a Democratic Party presidency as vital to securing abortion rights. John Kerry's statements killed the myth we are guaranteed pro-abortion judges if he becomes president; it also kills the other argument that ABBers have been promoting: you know, the one that claims that we can build a movement after we get a Democrat in office and that this Democrat will do all of the right stuff. Kerry said that he would be open to appointing anti-abortion judges to the Supreme Court only 24 days after what many have said was the largest demonstration in American history. Movements work; the two party system does not.

The feminist movement was once on the receiving end of invective about being splitters. In the summer of 1989, NOW delegates who were disgusted with the Democrats proposed an exploratory committee to discuss the possibility of launching a third party that would not only speak to specific women's issues, but would address militarism, racism, and poverty. After the media, which usually ignored NOW, castigated them for daring to toy with such an idea, feminist leaders publicly distanced themselves from the proposal. Again in 1992 NOW briefly considered the idea of forming a third party.

What happened to those days when we had standards: when we dreamed? Once upon a time, the feminists were actually considering breaking with the Democrats! Do you remember in the 1970s when women were talking about ERA, equal distribution of housework and child care? You do? Good, because I damn sure don't–seeing how I was born in the mid 1970s. But I remember hearing about these wonderful reforms and I remember hearing about women's liberation, I remember hearing about the radical critiques of these institutional structures that are built on racism, classism, and patriarchy. When women only seek to get seats at the table of the elites for themselves instead of dismantling that table, we get Hillary Clinton voting for the war in Iraq, Eleanor Smeal thanking Bush for bombing women in Afghanistan, and an upper middle class feminist movement that helps Democrats get in office and keeps a two party corporate system in power that hurts, not helps the majority of women and men in this society.

No reform was won by electing a Democrat. The Supreme Court passed *Roe v. Wade* in 1974 during the Nixon administration; the decision was written by Justice Harry Blackmun, a Nixon appointee. Nixon, an anti-choice right winger, was a war criminal, but when it came to domestic policy, he was this country's last progressive president. Now, Nixon was not a warm person known for his compassion. He was pushed by a movement that was on the ground, and it was not made up of politicians and lobbyists. It was comprised of people like the single women that the Democrats are trying to chase to the polls this November. All of the present Republican and Democratic senators voted for Scalia (including John Kerry): 98 out of 100. The two absentees were Republicans. Eleven Democrats voted for Clarence Thomas (52-48) in a then-Democratically controlled Senate. California, under Governor Ronald Reagan, was the first state to have legal abortions. Public support for the death penalty has dropped: that has been reflected in this current conservative Supreme Court's decision to ban executions of retarded people. This conservative court also upheld affirmative action policies in college admission and overturned the law that made sodomy in Texas illegal.

Now, as Bush seeks to corrode the one square foot of ground that we stand tiptoed on, we have a tougher fight because there wasn't a battle for more when we had two square feet: just a battle in Congress by professional lobbyists to keep what little we had, and if it was chipped away by Democrats we were supposed to look away and pretend that it did not happen. The mainstream feminist leadership are apologists for the rich, white elite (the Democrats) who enabled the Republicans to launch these latest assaults on our rights, and they will do it again. With Bush in office, NOW has become bold. They have come out against the war and called for "an end to U.S. foreign policy in the Middle East that exacerbates the plight of women and children in these countries, including U.S. military aggression". Great, but not a word from them about the bombings of or sanctions on Iraq under Clinton. Their current condemnation of U.S. foreign policy is built on a house of sand that will quickly crumble if John Kerry wins.

But because of a lack of faith in those who would most benefit from direct involvement, lobbying and voting have taken the place of grassroots political activity. In every election year, there is activity, but its aim is to rally women to the ballot box. The very demographic that WVWV sought to reach is the one that is most receptive to progressive ideas and can jump start a new and true womens' movement, but the movement needs to be democratic, and not top down with a petrified leadership. It also needs to extend far beyond electoral politics.

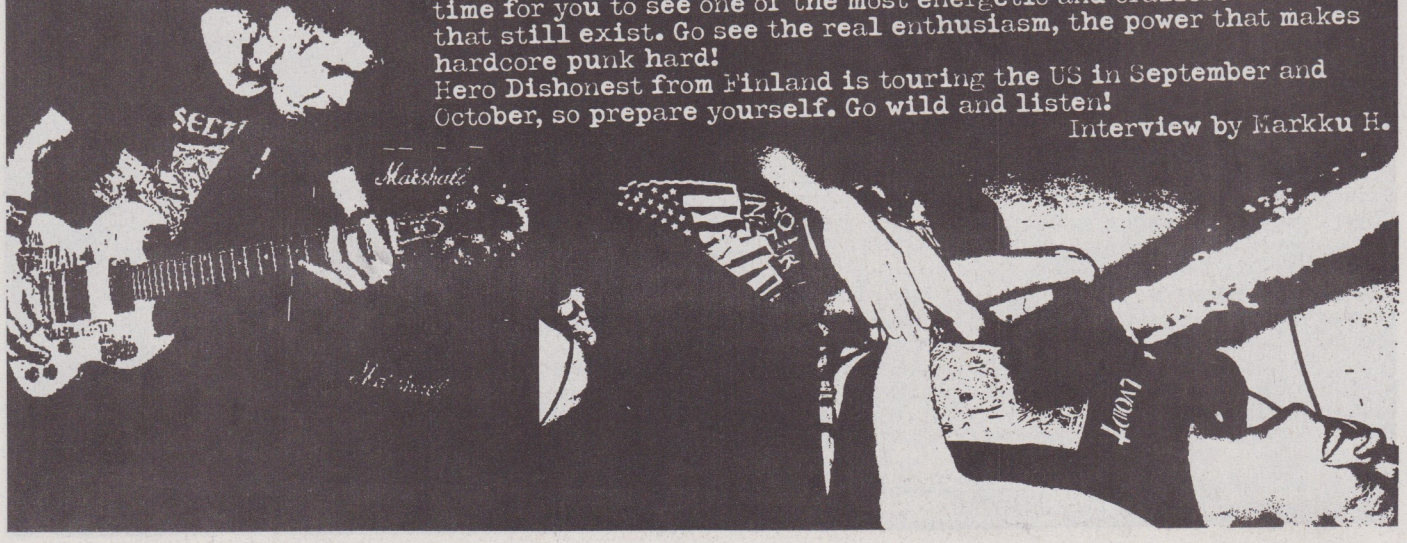
The march was important, and the mainstream feminist leadership should be praised for calling it. But it would be an insult to the women most affected by the abuse of the Republicans and the neglect of the Democrats to use the energy from this mobilization merely to get out the vote for Kerry and abandon activism after Election Day. No matter the outcome of any particular election, we must build a strong women's movement that will fight relentlessly for what we have lost and dare to envision equality for all.

"Woman and the Democratic Party" is excerpted from ***Dime's Worth of Difference:Beyond the Lesser of Two Evils,*** *edited by Jeffrey St. Clair and Alexander Cockburn. It appears here courtesy of AK Press and CounterPunch.*

HERO DISHONEST

Not too many bands can impress me record after record, but these guys just get faster and angrier with each release. Maybe they stole an extra bit of craziness from Russia while touring there. These Finns mess with your head: you will need a new definition of hardcore punk! You've seen shitty bands this summer for sure; now it's time for you to see one of the most energetic and craziest live bands that still exist. Go see the real enthusiasm, the power that makes hardcore punk hard!
Hero Dishonest from Finland is touring the US in September and October, so prepare yourself. Go wild and listen!

Interview by Markku H.



MRR: Let's start with the basics: Why does Hero Dishonest exist? When did you start and why?

Mikko: We started in the early 1999. Me and Vellu played together, and still do, in another band, but that's really different kind of music. We noticed that we both like to play and listen to this kind of fast and aggressive hardcore punk. We wanted to start a fast band, since we already had this other band.

MRR: So what were your influences back then?

Mikko: Minor Threat.

Vellu: Los Crudos. Those still are the influences for us.

MRR: What were your goals with this band, except to play fast hardcore punk?

Mikko: I wanted to go and travel, to be able to play all over.

Vellu: I didn't really understand it then, you don't really know what touring is until you've done at least one tour. Then you realize how cool it is to be on tour. It still is great and I enjoy it a lot. The feeling is still there, very strong, and that's why we keep going.

Mikko: So far we've done four longer European tours and then there were a few really short tours here in Scandinavia and so on.

Vellu: We've also been twice to Russia.

MRR: How did you end up going to Russia? Not too many bands tour there.

Vellu: The first time was kind of an accident for us. Someone from Russia contacted Oranssi [*the official Finnish organization that squats houses and renovates them for young people to live in*] and said they wanted to bring some punk rock to Russia. We were all pretty much involved with Oranssi, so it was very natural that we got the job. We played a couple of shows in St. Petersburg and one in Moscow. So it was only three shows the first time, but that created connections for us. The ball started to roll. We kept in contact all the time, and at one point we got a tape released in Russia. We also got lots and lots of messages from people asking us to go there again. So few bands tour Russia and they were really happy that we cared to do it. They knew us and wanted us back.

We also wanted to go back, because the first time was great! The shows were awesome and people there were really into them. We didn't even have any problems with the authorities, not any major trouble, at least. Some people at our shows put local police uniforms on after the show and screamed "Punk is not dead!" at us in the metro station. That was pretty cool!!!

MRR: What were the biggest differencies between touring Russia and the rest of Europe?

Mikko: Well, for some reason, we've played a lot with these new nu-metal type of bands. So the actual punk rock bands are still mostly hidden from us.

Vellu: The second time we had more punk rock bands playing with us. They were almost all influenced by American bands. And I was surprised that there seemed to be many screamo bands and these... positive hardcore, or whatever, bands.

MRR: What's best thing about touring in general and what's the worst?

Mikko: It's hard to say what's the single best memory from any tour, but really good shows always make me smile, places like Copenhagen, any place in Latvia, Lithuania. The worst situations usually include lots of black smoke under the hood of the van.

Vellu: Then you know that within that smoke couple of hundred euros gets lost again.

Mikko: For sure, you can forget all dreams about breaking even with the money you spent for the tour and the money that you have left after the tour.

Vellu: It has happened every time so far. Our van has broken down on every tour. Actually, it has been broken at least twice every tour. The trouble with the van seems to follow us where ever we go. It's hard to remember, exactly. All the tours we've done just melt in to this one, giant tour-memory thing. I've no idea what happened on a certain tour and what was the next tour.

MRR: What makes a good gig?

Vellu: Audience. But it doesn't mean that it's good only if 200 people are dancing. Well, usually then it's really good, but if there's only like five people there and they are dancing, that can be brilliant, too. For me the communication between the band and the audience is important. If you go to a place where they have never heard of you and they are not even interested, then it doesn't feel right even if the band plays good and tight. Then you feel a little out of place.

Mikko: I have pretty much same feelings. And though I'm also hyper-critical about my own guitar playing, well, I'm quite critical about the whole band's playing. So most of the shows are shit, in my opinion. Especially in the beginning of a tour, I feel that we are not tight enough, even though we practice once or twice every week.

MRR: Where was the best gig ever?

Mikko: Copenhagen, Denmark. That K-town festival in 2003 was excellent! St. Petersburg, September 2003, the second tour in Russia. The best band I've ever seen was Kraftwerk this year.

Vellu: Best band I've ever seen must have been NoMeansNo in the early 90s. There are lots of good gigs still, but when I was younger and experienced it all for the first time, I felt like my head was exploding every minute. Now I feel that I've seen tons of gigs, so it gets pretty rare to to get that feeling from any gig, unless you are really drunk.

MRR: Do you feel that the punk scene is mostly about music or something else?

Vellu: I don't know. I still don't know. I can't say I've seen the world, but what I've seen I have very mixed feelings about. For sure, music is big part of punk of course. And for me personally, it's mostly music. I don't think that the activists of today are making an impression on punks in any way. Also the history of punk has lots variety and diversity. I think that punk is maybe just one form of do-it-yourself culture and activism can be part of that, too. On the other hand, the punk scene lives through and around strong personalities and strong bands. People get ideas from these strong characters. Maybe 100 or 1,000 people listening to these bands like what the band is saying, but they are not going to be active because of the band. They just like the music and maybe the message that the band has, but they don't go and actually do things. Uh, I don't know.

Mikko: I think that most of the activists come from different musical background than punk. I think that's just good for activism in general. Activism shouldn't be imprinted with punk, really, or not *just* punks, at least.

MRR: When people think of punks they mostly think of mohawks and *Sorbus* [*one of the cheapest types of alcohol in Finland*].

Vellu: And that's not a bad thing at all. You too should drink more *Kilju* [*Finnish homebrew*].

MRR: You mentioned that the message, if there is one, is being spread through strong bands and personalities. So how important is what you are singing about to you?

Vellu: It's important how we sing and what we sing about, of course it's important. But it's still not... well, it's hard to say.

MRR: Do you feel like you have to sing about certain subjects since you are singing in a punk band?

Vellu: Not really. Except we just had to do this one song that fucks with Swedish people. We just *had* to do that one. But normally, the worst lyrics are made like that. If you have a certain subject that you need to write about, then the lyrics are doomed in advance. If you have a feeling to write and the feeling is strong, then the lyrics are better, more thought out. How do you feel about our lyrics? Is there something more than personal thoughts and opinions in there?

MRR: Me? Well, I think you've always had very personal lyrics. You have also included lots of humor and irony in the lyrics and, in my opinion, that's quite rare in the punk scene. Does that humour and irony come naturally from you, or how the hell do you include it there?

Vellu: Yep, it just comes naturally from me. It's easy for me to write that way. Though it does not fit into every song?that would be stupid. You just need to find the balance. Now that I look back, some of our lyrics have been really forced and did not come out naturally. But I'm just criticizing myself here.

MRR: Is punk fun? Sometimes it seems really gloomy and dark, all black and white images, bombs are dropping...

Vellu: Dropping bombs can be fun, too, don't you think? Throwing molotov cocktails, etc.

MRR: It depends if you are in a war or in a demonstration.

Mikko: I don't think any of us would do this if it was not fun. I know for sure that I wouldn't sit in the van hours and hours, driving to some distant Polish village, if I didn't like playing punk rock whenever it's possible. That 20 minutes we play is the most fun I can think of, really.

Vellu: I know that sounds a little bit twisted.

Mikko: You have to have humor and you need to be a little bit crazy if you are doing what we are doing and if you are as old as we are.

MRR: You've had some member changes during the years. What effect has that had on the band?

Vellu: We've had the member changes because it affects the people still active in the band; we want to keep the band a tight unit.

Mikko: Some people needed to go and some people leave the band because they were too busy and had other things to do.

Vellu: Jaska, the old drummer, was actually kicked out. That needed to be done. This band would not exist anymore, if that was not done when it was done. Business is business, hah. Now the other vocalist, Tuukka, is leaving the band to concentrate more to his art. There will be only four of us left. That means more money for the rest of us! [*Laughter*]. Of course, really, it means less money, since there are only four people paying for the car repairs.

We still don't know if there will be someone replacing Tuukka. We really don't know. If someone comes, someone who can and is willing, then yes, we will take him, but we don't know yet. If we find someone who's stupid enough and willing to waste his life with us. But we won't stop playing if we don't find anyone.

MRR: How many records have you released on your label?

Mikko: We started in early 1997. The first release was a record by one of my old bands called Figure. That was a kind of noise-rock or something. Then I moved to Helsinki. Me and Tommi, our ex-bass player, start-

ed to release records together and "If Society..." was born. So far we've released about 25 records.

MRR: You've got a great variety of bands and music on your label.

Mikko: Yes we do. We just release everything we like ourselves. From electronic, weirdo music to hardcore.

MRR: Who do you make songs for?

Vellu and Mikko: For ourselves.

MRR: Then for whom do you make the records?

Vellu: If we get our 1,000 records sold, that tells us something. Maybe someone likes our music, even.

Mikko: We just make records that sound like us. We don't try to sound or look anybody else. We are all a little bit different and that makes all the records more personal.

Vellu: You can't really think of anyone else while releasing records.

MRR: I think Hero Dishonest is a rare band among these new bands, because...

Vellu: Yep, we are younger than Discharge.

Mikko: We also younger than Dio.

MRR: That's true. But what I was about to say is that it's rare these days to see a band release better records all the time. Usually bands have a good record, maybe one great record and then the rest is shit for some reason or other. But your records just get better and better. How does that happen??

Vellu: Hmmm. I know that all of us in the band listen to tons of different styles of music. Our tastes of music develop and change. So why shouldn't our own music develop and get better? We also get more critical towards our own music. Nowadays we can throw stupid lyrics and stupid songs away and make new ones, try to outdo ourselves. We just get faster, tighter, and more critical all the time.

Mikko: We've had a healthy dose of hate and skepticism against all trends and self-evident truths in music. Over 90 percent of all bands are predictable. Normally you can hear in first four seconds what's happening in the whole song. All these trends, from emo to whatever, are boring. I don't want that.

Vellu: Choose the style of music and play the same as everybody else. Boring. We can't play that song, because we are playing this style of music. That's not the point, not for us at least. The point is to feel good about yourself and make good songs.

MRR: How did you think of going the US in the FAll of 2004? How did that happen?

Vellu: Yep, we are touring there for five weeks from coast to coast. Robert from Artimus Pyle wrote a review for *MRR* about us and he didn't know us at that time. In the review it said something like "Hero Dishonest, consider this an invitation to tour the US." We contacted him, even though we didn't know him. Just by accident, we played a gig with What Happens Next? last year on their European tour somewhere in Germany and we talked a little bit more. Robert looks like Willie Nelson, so why not? He seems to be interested us, but that's his problem, his cross to bear, and he needs to deal with it by himself. Maybe he doesn't know yet what he is involved with, hah hahhahhaaa. Well, maybe he actually does know. At the K-Town festival last year, I was stabbing myself naked, so maybe he's seen something and can prepare himself for the Finns.

MRR: What are you expecting from this US tour?

Vellu: It will be shit and all the gigs will be shit.

Mikko: We'll get millions of dollars.

Vellu: I think in couple of years we'll be on an episode of *The Simpsons*. Hans Moleman finds his long lost twin brother?that will be me. "Hans and his spiky-haired punk twin *aus Finnland*."

MRR: Does it matter what language you sing in US?

Vellu: Fuck no. No one can hear or understand the screamed lyrics anyway. On the record it matters more. For me it's easier to write in English. Why? Maybe I'm insane, but in my opinion lots of Finnish words cannot be used in lyrics, for some reason.

MRR: Finnish words are long and complicated, maybe.

Vellu: Some day we will do more Finnish lyrics. I try my best. It's just easier to write in English. It's more challenging to write in Finnish. We have really short explanations in English about our Finnish lyrics. Fuck those ignorant fuckers who don't get the point, even with short explanations.

MRR: Everybody should learn Finnish, right? So what's great in Finland or in Helsinki?

Vellu: It depends on what you compare it to. If you compare Finland to Sweden, everything's better in Finland. If you compare Finland to Poland, we are a little bit behind in that crappy weirdo kind of way. The best things in Finland are saunas and vodka.

Mikko: Being a backward country can be a good and a bad thing. Finland has produced lots of great bands that don't sound like anyone but themselves. Still, the best Finnish music was done before the 90s, anyway.

MRR: What makes a band great?

Vellu: If they have the enthusiasm to play what they are playing and they have found the music that they want to play. And the people want to do exactly what they are doing. It doesn't matter if they are good musicians or not.

http://www.ifsociety.com/herodishonest/

FIGHTING DOGS

Fighting Dogs is a three-piece hardcore outfit hailing from Philadelphia. I'll begin by admitting that this interview may be biased a bit, since I consider the members of this band to be among my closest friends. That being said, I still consider Fighting Dogs one of my favorite bands making music right now. They play fast and hard, they scream and go apeshit, they have breakdowns and guitar solos, but most importantly for me, they're 100 percent into what they do. When they play, you can see it for yourself, and you can hear it when they speak between songs. I sat down with Allen (30), Todd (28), and John (25) in their home in West Philadelphia to ask some questions that, friends or not, I really didn't know the answers to.

Interview by Denis Carey.

MRR: You all moved to Philly from other areas, why?
John: I moved here in 1997 for school and I stayed for a while, then moved back to DC in a horrible miscalculation of judgment. Then Todd and I moved back here together to escape Washington.
Todd: I'm originally from Washington DC and I moved here because at the time I was in three bands, two of which were from Philadelphia.
Allen: I'm from Delaware.
MRR: Well, I can see why you moved here.
All: [*Laughter*].
MRR: Do you think Philly is a good place for punk rock? As a Philly native, it's important for me to know that my city is better than others.
Todd: For the East Coast, I think it's a good place for shows. It's a good marker as to how the city is doing when bands like Tragedy come through, like they did this past weekend, to play a show on their way to doing a European tour. Bands know that right now, with the way things are going in our scene, it's a good place to play. We have a fest going strong that Tony Pointless and Greg Daly put on every August that brings in international bands. And it's also a good place to play in-between DC and NYC.
John: Philly also has a lot of great bands that we get to play with.
MRR: On the new album, you make literary references to both *Dune* and *The Lord of the Rings* in a few songs. Why does literature play a part in your lyrics?
John: Books, check 'em out!
Todd: I think both of those series of books are, for us, inspirational springboards for many other ideas. It's not supposed to be a literal "lifting" of stories, but those stories mean a lot to us, more than just the actual narrative, also the ideas behind them. Punk politics can be really dry sometimes. "Circle A's" and things like that are very predictable. I don't think I would have stuck with punk for so long if those ideas didn't speak to me personally, but we're trying to take it a little further than that. It's not corny and it's not funny—we take this seriously and these are works that really speak to us. I don't believe in these walls that people put up when they talk about punk or hardcore. We're nerds, and we're fine with that. A lot of these ideas are really powerful, emotionally and intellectually, and people should look into them and not limit themselves because it's not black and white with spikes and skulls all over it. There's some complicated stuff that's a lot easier to digest when it's a written in a fictional, literary form.
MRR: John, the songs "Children of Paradise" and "Red Rose of No Man's Land" seem to spawn from you being a teacher. How do you feel about the educational system in this country now that you've experienced it from the inside?
John: Well, I don't like it. If you're in school, or you know someone that's in school, you know that there are serious problems. "Red Rose..." is a love letter to my students because of what they have to go through in their everyday lives just to keep their heads above water. It's about them as people that I care about. "Children of Paradise," on the flip side, is more about the administrational aspects of teaching and the bullshit that goes along with it, specifically the No Child Left Behind Act. I blame this act for a lot of shit that's currently going down with the school system right now, like accountability and increasing the importance of standardized tests; basically training a loser class, trapping them, and making sure you have "shit workers" from the start. And also giving rich kids, not that I'm knocking anyone that was born into money, but giving those that have the resources the greater chance to do better. We just don't have enough money for our schools, and it's not going to change. A school in the suburbs gets almost twice as much money as a school in the inner city, and those kids in the suburbs are obviously going to have more of an interest in school because their school has more resources. They have books, supplies, space, a playground. I want my kids to have a playground!
Teaching influences everything I do right now. It's basically all I think about, and I love it.
MRR: During shows, you've explained that the song "Sunken Eyes/Swollen Hands" is about watching your parents work their lives away. How has that affected decisions you've made in your adult lives?
Allen: Well, it's affected my decision to consciously know that I'm not going to come home every night and just watch TV, and that's going to be the extent of what I do until I wake up tomorrow morning. My parents literally, the entire time I was growing up, when we weren't on vacation, would get up in the morning, go to work, come home and watch TV, and then the cycle would repeat the next morning and that's all they would do. So for me, it's a conscious decision not to live my life that way.
In their defense, the reason they did that was for me and my sister. The reason most parents do that is for their kids. While, for me, I work at jobs I don't want to work at so that I can go on tour, or so that I go do whatever the fuck I want, and there's why I don't have kids. The song is about realizing that and wanting more than that out of life and seeing the world around me and knowing that I want to get as much of it as I can.

It should be known that I have the utmost admiration for working class people throughout the world because of what they put up with. The shit that we have to go through, it's awful, it fucking sucks. I wish I had more profound words, but it does fucking suck.

MRR: "Corpsefeeder" is a song on the new record about the war in Iraq. Do you think it's important or even necessary for punks to have strong political views?

John: Fuckin' right!

Todd: Absolutely! Punk is resistance culture. It came from rebellion, at the core it's always been about rebellion, and the ways in which you can describe that rebellion can be very different. It can be GG Allin high out of his mind in a gutter shitting himself, or it could be Crass. It's all about a dislike of the way you see the world at large and not wanting to be a part of it. I think you can't be punk without having some sort of disdain. That's one of the things I found really appealing about punk: it's not about how it sounds. It doesn't have to be fast or heavy. There's a whole spectrum of music that I define as punk just from where it comes ideal-wise. That's why I have problems with "Christian hardcore." I mean, you're the status quo; how can you be punk if you're part of the mainstream? It doesn't make sense to me. Does it have to be blatantly political? No. I like The Buzzcocks, and they mostly write love songs. I think you have to have something to say and I think you have to be unhappy with the world or society, but I think you can play many different styles to fit in to that.

MRR: With the war as a major topic right now, how important is the upcoming presidential election?

Todd: When it comes to politics and voting, I don't really trust Democrats or Republicans. It's about wealthy people fighting for control over people that are less fortunate. The only reasons to vote this year are women's rights and abortion rights, specifically. The Supreme Court right now, I think, is something like 5 to 4 in favor of upholding Roe v. Wade. And a lot of the judges are old and dying, so the next president will determine how liberal or conservative that next appointee will be. If Bush is in office, he does and will have an agenda against abortion being legal and available to women. So I think the only reason to vote in the upcoming election is to keep women from being killed by "backstreet butchers," and it's a really strong reason to vote.

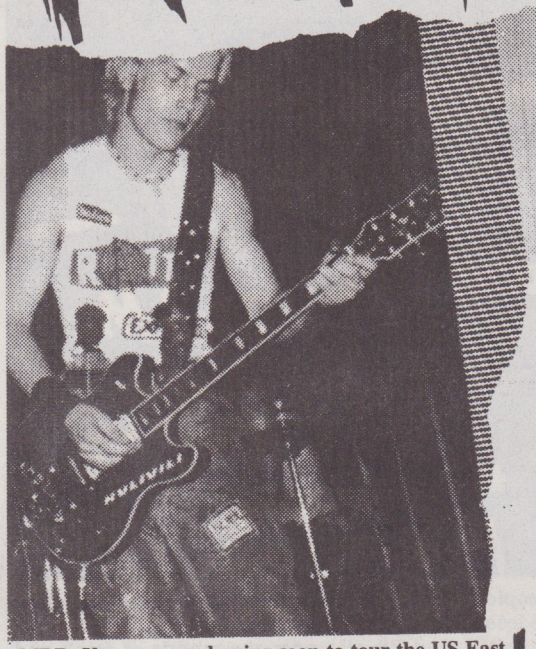
MRR: Allen, you just turned 30 and you've all been in the hardcore and punk scene for at least 10 to 15 years each. What still moves you about hardcore?

John: I've never been more stoked about it than I am now. It sounds lame, but seeing Gauze three weeks ago really did change my whole perspective on a lot of things, because they're 45 years old and they fucking *killed*. People went apeshit and I fucking cried! To see people that are older that have other things going on in their lives still fucking destroy and are really interesting musically and lyrically, it keeps me interested. And my everyday life as well: my job, my friends, and my family. It's all I really know.

Todd: Beyond the music, which still speaks to me, it's where a lot of my friends still are, and I think that has everything to do with it. There are times I don't feel that connected to many people, and that's part of why we're still punk, because we're still fucked up in some way. The fact that I can find people that I can identify with across the planet, and I haven't had the privilege to travel abroad until recently, but the fact that I can find someone who's just as weird as I am in France is an incredible feeling. And it's all under the mantle of punk and hardcore. It's so fucking corny, but it saved my life, and it gave me a life, because I didn't have one before punk. I just played Tetris in my parent's basement. I was able to get out of that and get into the world. It's exciting to be very close to 30 right now and still identify as punk, I think it's fucking awesome! I don't understand why people get bummed about getting older and still being punk, I think it's incredible. Not everyone stays with it, but I think you're a lot fucking cooler if you do.

Allen: For me, the ideas are what still excite me—the basic idea of punk being rebellion. And the fact that I can stand in front of 20 to 50 people, punch myself in the face, and start screaming at the floor and everyone being like, "Yeah, that's awesome, that's what I like to watch." Fuck the punk purists and the snobs that aren't ready to be inclusive of everybody that wants to be punk. If you want to wear a white belt and skin-tight jeans and call yourself a punk, and you've got ideas and you're ready to think and be open about things, bring it on. I'll hug you, you'll be my friend and we'll bro-down. I'm ready for that. If your band has keyboards, that's awesome, you're doing what you want to do, what excites you. Fuck it, it's not just about playing three-chord thrash and flipping your brim up, it's about that and everything across the board. I think there are some ideas that aren't conducive to punk rock and that don't work in punk rock, but I'm open to talking about them. I think that's the beauty of punk—it's acceptable to be open to talking about it.

RATTUS



RATTUS from Finland were one of the main reasons why I ever got into hardcore punk. Their harsh music, combined with the Finnish language, left an ever-lasting mark on me. In 2003, something happened that I could not have dreamt about in the 80s. I was able to re-release their legendary Ratcage album, and I accompanied the band on their mini-tour through Germany. Now the band is heading to tour the East Coast of the United States. Before the band and their longtime manager head off, I had the chance to ask them a few questions. Original members Jake (guitar and vocals) and Vellu (drums), as well as their manager Vote Vasko were present for the interview. It's time for you folks over the ocean to catch up with these true Finnish legends. Before you get there, read on and find out about the past and the present. Interview and introduction by Josef from Zurich Chainsaw Massacre Records.

MRR: You guys are leaving soon to tour the US East Coast. What are your expectations for your first American tour and how are you preparing? Did you ever expect that you'd tour the US?

Jake: I expect to see exciting places and meet interesting people. As for the band, it is hard to say what to expect. There is a new generation of hardcore punks and RATTUS may not have been their first exposure to this kind of music. But, we will do our best to show how hardcore was played in those days, when all of this was new and original. The common thing between new hardcore bands and RATTUS is the energy, which is still fresh to us, or should I say, we put even more into it than we did in the early years.

After the reunion, these tours became possible, and it's up to us to decide whether we want to do them or not. We wanted to go to the USA in the 80s, but never managed to. Brazil is the other country we want to have another chance to go to. But anyway, RATTUS is thrilled to do this US tour.

Vellu: After '85, when we missed our first US tour, I thought that was it forever. I was annoyed about that. I have practiced quite lot lately. I surely want good gigs with a nice bunch of people in new places.

MRR: Bob of Sound Idea out of Florida has set up the tour. How did that connection come up?

Vote: I've known Bob Suren for a long time. At the beginning of this year, Bob heard that RATTUS did a mini - tour in Germany. He asked us if RATTUS would ever come over to the States. First he said that he could arrange a show in his hometown. Then a couple of e-mails later he offered to arrange the whole tour. He seems to be a really dedicated guy and I am looking forward to meeting him in person.

MRR: It's been quite some time now since RATTUS has reunited. You played three gigs in Germany last year and had also other gigs in Finland and Norway. How were the reactions, and how do you see the punk / HC scene today?

Jake: That is a funny thing. In the 80s we thought RATTUS wasn't really anything special. We just played, because we loved to play. Especially in Finland we weren't very well known, at least it felt that way.

The gigs in the recent past, though, were very intense and powerful and the crowds were very excited. And somehow it has felt that we were much better than ever. I could be wrong about this, but still, the gigs have been different nowadays.

Vellu: I think it's amazing how small the differences are in the scene compared to the late 80s. It's a little pity too. The gigs we have now played have been great, except the one in Helsinki before the German Mini Tour, at least in our opinions. That's the reason we still do this. I haven't really been interested in people's reactions. Sure, there are many people who think that RATTUS should rest in peace and they have a right to have that opinion. Still, I can sleep well.

Vote: Probably the best reactions RATTUS have gotten after the reunion have been at the gigs in Finland (ok, counting out that Helsinki gig). The reactions at those gigs in Germany were great too, but as I expected RATTUS is quite unknown in Norway, so only a handful of punks were dancing in the front of the stage. Everything else was great on that trip!

MRR: After the German mini tour, Annikki left the band. You are now a trio again, just like when you started out with the band in the 70s. What are your thoughts about that?

Jake: Actually we put him out, nicely. To us it seemed that Annikki had problems during this reunion and he forgot lyrics at gigs and on stage and he was acting like he was in a dream. But I have to say that he still is a good friend of ours.

However RATTUS has always worked out the best possible ways when it was only Tomppa, Vellu and me. And I think the best recordings we did were with this group.

Vellu: There's no big drama about that. When we played our first gig after many years, we all thought that it may be the first and the last one. That's why it was a natural thing to ask Annikki to join us (in the late 80s he was already out of the band). Annikki was on stage only about half of the gig. But there were more gigs to come and I think that Annikki's was not motivated to be in the band. We have had no quarrels, we are still good friends. Now he has better time to breed horses.

Vote: After the German tour it was obvious that Annikki's wasn't on the same level with the other guys. We had to make this decision and it was for the band's best, nothing against Annikki as a person.

MRR: During the German gigs, I had quite some time to get to know you guys. You seem in many ways far from the punk / HC scene of these days. But, you also told me that even during the 80s, you weren't really part of the entire Finnish scene full of leather and studs. Tell us a bit more about that.

Jake: Heh, heh. Really not, we never *smelled* like real hardcore punkers. There were times when we followed the style, though not for so long. We had the clothes and hair up and so. But it cannot be the only thing, how you look. To some it is really important, symbolizing freedom. To me freedom is, for example, that I can look how I want. So, if someone who wears punk style uniform comes to me to tell that I am not the right kind of guy for playing hardcore, he or she is actually trying to limit my freedom to decide. Like, there are scenes that don't drink or don't eat meat and such. With all of these things I want to keep my freedom to decide. It makes me feel sick to see all little monkeys who want all to be like they are. Don't get mad! I don't

judge anyone who has found their way to express freedom, as long as it doesn't hurt anyone else physically or mentally.

MRR: For quite some while, you have also been practicing new songs. That should tell us that the band is progressing. Should the world wait for a new RATTUS record to come out very soon?

Jake: We have decided to make recordings of the new songs. And actually one weekend has already been occupied for recordings before the tour. First, we will record a four song EP and hopefully later an LP. These are our plans right now. We hope to take these EPs with us for to sell it during the tour, but we can't promise that. People ask, what do the new songs sound like, like old time RATTUS? I hope it sounds better. I like the songs. We all do. In the first place, we didn't want to do some old songs again. I mean, new songs that would be just like all others we already did. No point in doing so. But I believe these new songs will make new fans for RATTUS. The *rage* is still there, and speed as well. Maybe some little surprises too.

MRR: Many of today's young punks weren't even born when you guys started out. How did everything start, and when exactly was that?

Jake: Vellu and me started to play together in '78. We played mostly cover songs by Sex Pistols, Clash, Stranglers, Damned and so on. But very early, nearly at the same time we did our first own songs. We needed a bass player but in this little village we couldn't find anyone else who played bass but my big brother, Tomppa. So we asked him to form a band with us. At first he was like: " yeah, yeah... what can you kids play anyway?"

So we asked him to come to the practice room to give it a listen, and we shoot out The Damned's "New Rose" but with rage. He stood eyes wide open and said: "I'm in!"

And sometimes we play these covers just for fun while we practice.

Vellu: We made only 200 copies of the first two recordings. They were sold mostly to our friends and to people who were not interested in them at all. They just bought them for encouragement. People have never even heard them. Maybe it's no pity at all. We were very young boys then. During the first studio session I was only 13 years old.

Vote: There are people who think the first three RATTUS records are the best RATTUS records and then there are people who think the best RATTUS records are the ones with Annikki singing. You can never please everyone.

MRR: Back in 1984 the band toured with Eurorail passes on trains through Europe. That must have been quite some adventure. What do you remember the most about this tour? Care to share a few favorite memories?

Jake: Favorite memories? In England we played Leeds where Black Flag did their gig too. That was really cool to see. Many U.S. bands like Minor Threat, Bad Brains, Misfits, and Dead Kennedys were among our favorites at that time.

But there were some unpleasant memories, too. Like in Italy where there should have been one or more shows. They didn't even know we were coming and we arrived in Italy in the middle of the night. No one was there waiting for us at the railway station and we had to find our way to the place without any Italian money. *That* you can call an adventure. See, in Italy they don't speak English. In England, we should have had a few gigs too, but that failed as well. So we spent nearly half of our time in England and Italy waiting to see if there would be any gigs for us.

Vote: In Italy and in England we should've had four gigs in both countries. The same people who arranged gigs for the Bastards, who toured there earlier, should've arranged them. So I trusted those people and then they ripped off us. Shit happens.

MRR: Finnish punks have a reputation for being total drunkards. Do you think that alcohol has killed the creativity of many punks in your country?

Jake: Yes, of course it has. And shows were lousy because of drunken players and so on. But I think nobody was expecting anything better. They were all too drunk, the audience *and* the bands. Those shows were more like wasted parties than anything else. We weren't very exited about that. And if I recall right, there was only one show which we made lousy cos of drinking.

Vellu: I think too much alcohol is the same as giving up the whole thing.

MRR: In 1985 a new era of RATTUS started, the metal years. How do you view those records, and that time in particular, these days? I know that Tomppa once said that for him it was progress. Why so?

Jake: I think it was more like a last chance to find a way of doing something new together. There was a sort of end feeling in the air. Time drew over us. We lost the fun of playing together. I hated that style change.

Vellu: It was an interesting experiment, but it was not made for RATTUS. Sometimes (once in 3-5 years) when I listen to our last LP I can find many good things in it. Sure it was some kind of progress (at least as musicians) but we ended in deadlock.

MRR: There are other things in life besides punk rock. What have you guys been doing all those years after the split up of the band in the late 80s?

Jake: I had one band just after RATTUS. Nothing more to say about that. And I stopped playing for a short time. After few years I got excited to form up some bands. And during the last ten years I got into many areas of music and playing, like getting more knowledge of recording stuff. I also started to make my own music too.

Vellu: I also had a band after RATTUS with Tomminen (RATTUS-guitarist in "metal years"). After that, some informal combos.

MRR: How do you view the politics in your own country and where do you see Finland as part of the EU?

Jake: I think EU politics is only a big fucking game. No one really knows what the hell is happening there. I wait for the time when all this will fall apart. More and more all this is about money. And it is everywhere, in every group. Only money matters. Have you noticed that war runs only where people are poor, and wealthy countries get the cash from it. So if those poor countries would get civilized, the weapons business would fall and that would cause lots of damages for rich countries. What a catastrophe that would be! In Finland politics is easy and there are no political riots. But money matters here as well.

Vellu: The main idea might be good but nowadays EU is too bureaucratic. There are many good and bad points as in everything. Ultimate peace in Europe?

MRR: Vote Vasko, your manager, has been with RATTUS as long as you guys have been around. What's the story behind this life-long relationship?

Jake: I think we met in 1981 for the first time. We co-operated at the time. It was in 1982 that we asked him to join the band as a manager.

Vellu: We have trusted in Vote and maybe he has trusted in us, too. Maybe it is in Finnish national character. In Finland we normally have an even temper.

MRR: Are there any final comments for the RATTUS fans worldwide?

Jake: Hey! Thank you and stay cool!

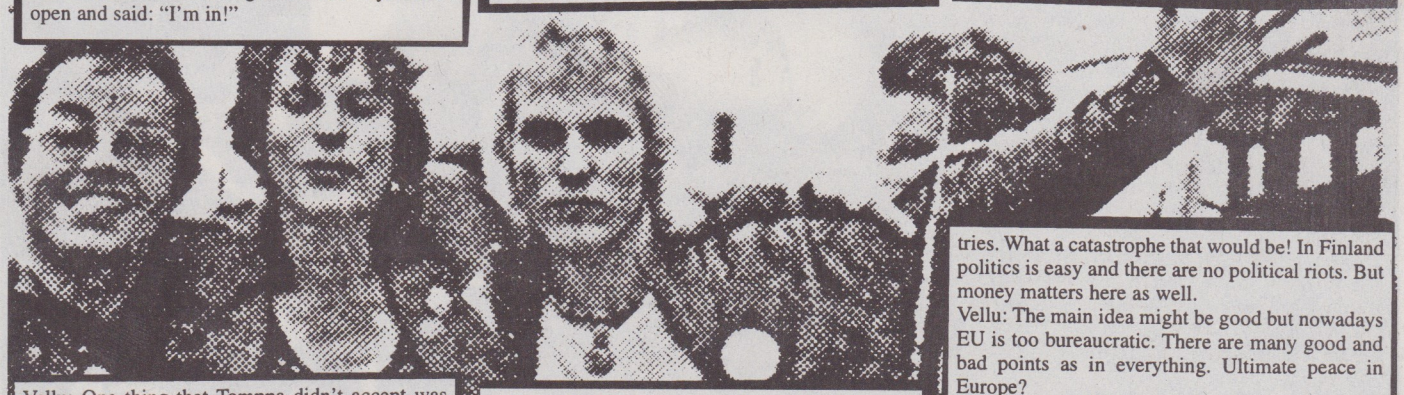
Vellu: Patience!

Info:

Zurich Chainsaw Massacre Records:
http://www.zurichpunkconnection.com

RATTUS Website:
http://personal.inet.fi/musiikki/aj/RATTUS.htm

RATTUS US East Coast Tour Dates:
http://www.soundideadistribution.com



Vellu: One thing that Tomppa didn't accept was our first name "Uuno Häly". Honor to Tomppa for that. As you can realize, The Stranglers was his favorite band. Maybe we kids could play but we didn't have any eye for style when talking about band names. "Uuno Häly" is Finnish and I really don't want to translate it.

MRR: In the 1980s you released the records RATTUS is currently known around the world for. At the time, were you aware that the Finnish scene had an impact as far as Brazil?

Vote: The man you should blame for that is Fabio of OLHO SECO. He's a big fan of Finnish hardcore punk. He released all of the RATTUS (and other Finnish bands) records in Brazil. Without him, no one in Brazil would know RATTUS.

MRR: Not too many people really talk about your very early records. You are better known as a very harsh Discharge-type hardcore band. Do you think that people on a whole underestimate the variety of the music you guys put out?

Jake: Maybe RATTUS find its identity in hardcore punk rock. I still like 77 punk rock very much.

SKARP

SKARP IS A SAVAGE GRINDY / HARDCORE / SKA / THRASH FOUR PIECE HAILING FROM SEATTLE (AKA GRUNGE-CITY). THEY HAVE BEEN TOURING THEIR ASSES OFF AND PLAYING SHOWS IN THEIR AREA RELENTLESSLY FOR THE LAST COUPLE OF YEARS AS WELL AS HELPING OUT MANY TOURING BANDS THAT COME TO THEIR TOWN. ALTHOUGH THEY CAN BE A BIT SHY AT FIRST: GIVEN A FEW DRINKS RESULTS IN THEM LOOSENING UP ENOUGH TO FILL US IN ON THE BAND, THE MYTH, AND THE LEGEND THAT IS SKARP! READ ON...IF YOU DARE FOOLISH MORTALS.

INTERVIEW BY AMI LAWLESS
PHOTO BY RUSTY HALL

MRR: Lets start off with who does what in the band, and gimme yer name, rank and serial number?
Renae: I scream, rank is Captain, and my serial number is 2893982.
Joe: My name is Joe but my friends call me Broseph, yeah, that's how I roll. I play drums, my rank is Sergeant Dude, and my cereal number is bowl #2 of Lucky Charms.
Andy: I'm Andy, I play beard, and my rank is Panda.
Robert: I'm Robert, I play the rock twig, I've been demoted to poop-deck sweeper.
Joe: Robert "swabs the deck" if ya know what I mean.
MRR: Yeah I know what you mean. SKARP seems to have had some line-up changes, even at one time playing as a three piece without bass, how has that helped to evolve the bands sound and song writing?
Andy: There's more bass now.
Joe: I changed from being a really bad drummer, to a not-quite-as-bad drummer.
Robert: I think the biggest evolution is that we took out the ska and added the "tough guy."
Joe: Except there's no one tough in the band. That's why we bring burly roadies. Actually there weren't many line up changes, we lost our second guitar Eric Brose to pop punk. We've had a couple of different bass players. But most the change in the music came from the time we've spent together, and our ability to work with each other.
MRR: I've heard some peeps describe SKARP as a political punk band—what's a more accurate and self-defining description that y'all can agree on?
Renae: I suppose that we could be described as a political punk band, a lot of the topics that I write about are socio-political issues that I deal with personally.
Joe: You could definitely say that there are political aspects to the band lyrically, but they're more on a personal basis that I think people can relate with, as opposed to generalized political views that have been stated hundreds of times in hundred of songs, by hundreds of bands. We all have our own political views, but we try to focus a lot on the music.
Andy: I think the band is an outlet emotionally and physically, and that's important to everyone.
Renae: If you want to define us in any particular genre, you can describe us as "Blackout Grind."
MRR: you guys are some genre crossing motherfuckers and SKARP seems to play a wide variety of fests/shows, from "The Grind Yer Face Off Fest" in Lincoln ND to "Ladyfest" Seattle to "West Coast Thrash Fest" in the Bay Area, is the style you play pre-conceived or just the end result of how y'all play together?
Joe: It's definitely the end result of us playing together. When we're writing songs, we all have different parts in mind that we want to play, it's just melding them together without them sounding like a piece of technical poo. And when you have a band where all the members are into different styles of music, you need to work all those styles in so everyone's happy with the end result.
Robert: I wanna talk about the SKARP mixtape that needs to be made, all the stuff we listen to on tour. It'd be fucking insane hostility. From Dying Fetus to Ian Dury, to Operation Ivy and Skitsystem to Taake and Belenos.
Joe: I really like playing festivals because it's usually a bunch of different bands with different styles, and a lot of people get exposed to different things that they wouldn't normally be aware of. We usually get a good response unless we drink too much before hand. I like to eat the peanut butter first.
Renae: There's absolutely no pre-conception with this mutha. There's no way to sit down and say "okay guys, lets write a song with blast-beats and palm mutes, then go into this kick ass poppy punk chorus." We just work together, and that's the way it flows.
MRR: SKARP means something like "sharp like a knife" but in what language? Who is the sharpest one in the band and why?
Renae: SKARP means, "keen like the blade of a knife" in Norwegian, Danish and Swedish, but that isn't the reason we titled the band such. We actually changed it to Scarp, which apparently is the angle of a geological fault line. Eric was a geology major at the time and thought it sounded cool. Then we changed the spelling to SKARP because we were playing a lot of ska stuff and the time and thought we were clever.
Joe: The sharpest one in the band is Robert.
Robert: Huh?
Joe: Exactly.
MRR: Who's the moody one, the heartbreaker, the scam artist, and the peacemaker in the band?
Joe: Andy is the heartbreaker…he always says "I love you" then after the deed is done, he won't cuddle. Renae is the moody one and anyone who knows her will attest to this. Robert's the scam artist; I've caught him with his hands in the band fund numerous times. And I'm just the drummer; I don't get a clever label.
Andy: Renae's the lush…
Renae: Look who's talking…
Andy: Robert's the giddy one, Joe's the hippy, and I'll break your heart, too.
Robert: I kinda think we're a cauldron of moody heartbreaking scam artist peacemakers that smell. And goddamn we smell.
Renae: Joe's definitely the heartbreaker, I'm definitely the moody one, Robert's never been caught shoplifting, and Andy drinks way more that I do.
MRR: SKARP has toured with SHITLIST, CONSUME and HUMAN ERROR, as well as a few road trips on yer own—so how's about ya tell us a good ol' fashioned fucked up but true tour story.
Joe: Waking up one morning in the van in San Diego, looking out the window, and seeing about ten feet from the van Andy brushing his teeth in shorts and a bra. What the fuck?
Andy: Hygiene.
All: We were in a fucked up trailer park in North Dakota partying after a show, there was a guy that we knew was gonna be there causing trouble at the bar. He was 6'8" and 300 pounds of redneck muscle. We all decided in the van on the way to the party that if anything went down we'd just mob him and run away really fast from North Dakota. About an hour later, there was a standoff for a couple minutes, Renae and the redneck were toe to toe, Josh the "stuff guy" was on one side with an empty bottle, and Joe was on the other with a maglite, and it was dead silent. After a couple minutes the guy started apologizing and crying to Renae. Within seconds of that a fight broke out right next to us that had nothing to do with our situation. It was really weird, we all got in the van and went to sleep, hoping that the redneck wouldn't come and smash our windows and kill us.
MRR: This question is for Renae, what up girl!? But any of ya dudes feel free to answer if ya want. The lyrics to "Untittled" are pointing out the sexist behavior / mentality that sometimes rears its ugly head within the hardcore community, have you ever faced being "the girl" in the band in an adverse way? If so what did you do about it?
Renae: A lot of times I feel like I'm not taken as seriously as a lot of male musicians. A lot (*a lot*) of our shows I hear "pretty brutal for a chick" and nonsense like that. It sucks that I can't just be "brutal" or be considered an equal to other vocalists within the hardcore community. And I feel like a lot of other women deal with this as well.
Joe: I think it's great that Renae is in this band. A lot of people, whether their sexist or not, do have preconceived notions of women's roles in bands. And Renae pretty much shows that women vocalists can be just as tough if not tougher than male vocalists. That, and don't fuck with her, she'll kick your ass. Trust me, I know.
Robert: There are still token members of bands, and that seems so weird. Or that people treat each other like tokens.
Renae: Precisely. I don't want to be the "chick in the band." I want to be respected as a musician, straight up.
MRR: If y'all weren't in SKARP what else would ya be doing right fucking now?
.Robert: I'd be a school bus driver for elementary students.
Joe: I have a couple other bands, and I'm gonna plug them right now. BOOK OF BLACK EARTH… dudes from TEEN CHTHULU and WORMWOOD and the FITNESS. Also SPLATTERHOUSE, Razorback Records, check it out broham!
Renae: Andy and Robert play in a kickass band called SNUGGLE. If I weren't in this band I'd probably be a traveling dirt bag right now, storming the towers of doom with Legolas on my iron steed.
Joe: I don't know why but Renae likes to call me her "iron steed" seems a little weird to me. Andy's in a drinking club called MEISCE. Sometimes they play music, too.
MRR: What's in the near and distant future for SKARP?
Renae: We're touring Europe in October / November. The tour dates are posted at www.yellowdog.de, come see us! Then a hiatus for a little while due to Joe's wrist surgery. We're also gonna write for a new LP by the beginning of spring. We just released a full length called *Bury Your Dead*. The European CD and vinyl will be out on Autodafe Records in Germany, which will hopefully be out really soon (thanks Nils!). The US CD is out right now on Inimical Records.
Joe: For the distant and near future, while touring or not, we will all be sleeping in the van together, spooning and talking about feelings, and stuff man.
Renae: I really wanna tour Japan and Mexico eventually.
MRR: So how can the average punk get a hold of y'all?
Joe-my email addy is killme_777@yahoo.com

THE BOSS MARTIANS

Seattle's BOSS MARTIANS, one of the wildest and sharpest Rock 'n' Roll bands to ever come out of the great Pacific Northwest (think THE SONICS meets ELVIS COSTELLO & THE ATTRACTIONS), have been playing some of the best Garage-Punk ever heard for almost a decade now. Is their much-deserved time in the spotlight finally here? Judging by the songs and sounds on their new CD/LP *The Set-Up*, the answer is YES! Let's examine "Life on Mars" with BOSS MARTIANS' singer-guitarist EVAN FOSTER...
Interview by By: Anton Phibes

MRR: Boss Martians. Great name for a band! Might the band name have anything to do with the Bill Bixby/Ray Walston TV show *My Favorite Martian*?

EVAN FOSTER: Thanks. The band name was actually derived by combining the titles of two different 60's surf/garage instrumental songs we were listening to a lot when we formed the band. "Boss" was derived from the song "Boss" by THE RUMBLERS and the "Martians" comes from THE BOBBY FULLER FOUR's "Our Favorite Martian." Geeky, but the name was born during a caffeine-fueled teenage moment of inspiration at a local coffee shop we used to spend way too much time at (thanks to THE DESCENDENTS and the concept of the "Bonus Cup").

MRR: The Boss Martians have been part of the Northwest garage/surf/rock 'n' roll scene since you started. Doesn't the fact that you join such luminary bands like PAUL REVERE & THE RAIDERS, The Sonics and THE WAILERS in carrying the torch for great Northwest Rock 'n' Roll mess with your mind? I mean, your part of the country practically invented garage rock.

EF: We've never thought about it like that at all – that is, carrying the torch for Northwest Rock'n'Roll. There are so many bands up here! When we started in the mid 90's, there were a ton of excellent bands here in the Northwest already playing 60's influenced Garage, Punk, Surf: DEAD MOON, THE FALL-OUTS, THE MONO MEN, GIRL TROUBLE, THE MAKERS, SATAN'S PILGRIMS, THE FIENDS and others. As much as we loved- and still love - the aforementioned groups, we mainly wanted to get together a band that reflected all of the different 60's Surf/Garage/Rock influences we had at that time. When we started, we were as much influenced by THE TRASHMEN, THE ASTRONAUTS, and Bobby Fuller as we were by the legendary NW bands you mentioned (in addition to lots more like DON & THE GOODTIMES, THE VENTURES, etc). As the Martians move forward, we always try to incorporate elements of our past influences into what's currently inspiring us – there's always an obvious Garage element to be found in this band.

MRR: You've put out many LP's/CD's and over 15 singles and 7"s. Did the band start out when you were in your teens?

EF: Yes and no — I was 19, Scott Betts (first bass player) was 19, Nick was 18, and Dan (first drummer) was 28. Anyway, yeah we've been really lucky in that we've had the chance to work with some great garage, punk, and indie labels like Estrus, Dionysus, Screaming Apple, MuSick (our current label), Rhino, Restless, Pin-Up, Blood Red, Kamikaze, Pure Vinyl, Double Crown, etc. We're huge fans of the 7" format so we've had a lot of vinyl releases over the last 9-10 years! As cliché as it may sound, we really love vinyl and always make sure that we have a 12" LP version of any CD we release.

MRR: Can you talk about your new record, *The Set-Up*, and how you came up with the songs and sounds?

EF: This could turn into a really long answer, so I'll try to keep it short as possible! Essentially, we wanted to step everything up a notch from the previous release (*Making the Rounds*): the songwriting, the playing, more song variation from track to track, overall album dynamics...everything. It was really important to me that we were able to demonstrate more of what we were capable of as a band. With *The Set-Up*, it wasn't as much my goal to write a "power pop" record as it was to simply make the best Rock'n'Roll record that we were capable of making at that time, given the budget and time limitations we had. I'm a big fan of what's commonly referred to as "power pop" (late 70's/early 80's releases especially), but with *The Set-Up*, I wanted to try to incorporate all of our influences to date: 60's Garage, Punk, New Wave, Surf,

Power Pop, Rhythm & Blues, etc. Regarding the songs, I wanted to create an immediate-sounding, memorable Rock'n'Roll record based on strong hooks, memorable lyrics, and strong melody. I think that really put an overall 'pop' feel on the whole album. I'm all hung up on this "what makes a song classic?" trip right now. The thing I want to point out is that a lot of our other influences can be found on the album as well: Garage, Punk, New Wave, Soul, Surf, Hard Rock, etc. A lot of people have received *The Set-Up* as a power pop album, which is cool, but the goal was to offer more than that. Lyrically, I had a lot more to say from a personal standpoint. We were all noticing that a lot of shit in your lives changes when you're on tour more often than at home. I guess it was easier to get to a place where I actually had some things I wanted to address. Regarding sounds, like I said, we wanted to step everything up a notch from the previous release. We tried to experiment with tones a bit more. We used some different guitars and amps, a few different organs and old, analog (of course) synths. We also experimented a bit more with mics and mic placement. I basically had four weeks to get together the material that would make it onto the album and then two weeks to record and mix it. I had to work under a crazy amount of pressure, which I think, in retrospect, was a good thing. It ensured that the majority of the songs went to tape with more of a live feel. It was also good because we just didn't have the time to obsess over small details. We had to keep it moving at a rapid pace.

MRR: *The Set-Up* has a lot of rock/punk/garage yet you seem to exhibit a "softer" side on songs like "Oh, Angela" and especially "Vows." "Vows" not only has a very emotional feel (complete with a cool jazzy guitar solo), but the lyrics are somewhat dark, which I like. Can you tell me about these two songs?

EF: "Oh, Angela" is about a schizophrenic, high-priced call girl that wants to get out of the business and settle down with that special someone, but the guy that's stalking her in the song is definitely not her type. He's violently frustrated about this. "Vows" is about the 'perfect' young couple: just married, beautiful huge wedding, everything as picture perfect as can be. After the wedding, the young bride learns that her husband's just been killed in some kind of accident (up to you). She goes into shock, slips into depression, and starts to lose touch with reality. I think it's more compelling when, lyrically, things don't always end happily.

MRR: The song "I Am Your Radio" from the new record won a contest on *The Underground Garage*, the national radio show hosted by Little Steven (the crazy garage-loving guitarist for BRUCE SPRINGSTEEN and "Sylvio Dante" on the show *The Sopranos*). How did that come about and have you guys met Little Steven himself?

EF: When MuSick Recordings first became of aware of Little Steven's *Underground Garage* radio show in 2002, they decided to take a chance and send in a review copy of our previous album to see if they'd consider playing a track. Steven liked the album and decided to play a track entitled "Put Some Hurt on You" (which he also spotlighted as "Coolest Song in the World" for that week's show – something Little Steven does every week with a song that he likes). When *The Set-Up* was released, MuSick sent Steven a copy and he got really excited about a couple songs, one in particular entitled "I Am Your Radio" (also spotlighted as a "Coolest Song…"). Because "Radio" was featured as a "Coolest Song…" we were automatically entered into a listener vote-in contest for "Coolest Song of The Year 2003", which we won. We were up against DAVID BOWIE, THE STROKES, THE FUZZTONES, THE MINUS 5, THE WHITE STRIPES and a bunch more. It was truly an honor for us. Steven's continued to support *The Set-Up* by also playing album tracks "Walk Away" and "Kill My Telephone". Also, we've been invited to play Steven's "Garage Rock Festival" in New York at Randall's Island on August 14th (40 bands with some amazing headliners), which we're really looking forward to. Regarding meeting Steven, yes, we've had the pleasure of meeting him twice in New York! It was pretty mind-blowing for me personally. The first time, we hung out and talked Paul Revere & The Raiders, YARDBIRDS, Sonics, RAMONES, and THE CLASH for two hours. The second time was when he came out to a Martians show at Arlene's Grocery in NYC. We were all totally blown away! He's been great to this band. We're really grateful for his support.

MRR: From looking at your tour dates page on your website, you guys seem to be on the road playing all the time. I take it music is your full-time gig at this point.

EF: Yeah, more or less. We're touring non-stop right now supporting *The Set-Up*. Basically, we're out for a month or more, then home for a few weeks and back out – that's pretty much been the schedule since this past summer.

MRR: I found quite a lot of very positive reviews of *The Set-Up* on music sites from Spain. Are the Boss Martians well known in Spain? If so, how did you get your fans in that country?

EF: Spain has been amazing for us. We've had great luck with the records being very well received. Something about pop-inspired garage rock seems to get across really well over there. Since we've toured Spain twice, I think that's helped to build the fan base a great deal, but even more so, we've got some great friends over there that have helped us tremendously (promoter Pepe I Wanna, Kike from Louie Records, Juancar from Bloody Mary Records, & Francisco from Munster Records to name a few). The support they've given us has been amazing and I think they've all done a lot to help get the word about the Martians out. Spain is a very rock-friendly country.

MRR: What's next for the Boss Martians? Are you writing new material for the next record?

EF: Touring and more touring as it seems. We're gearing up for more US dates this July and in August we'll be playing Little Steven's "Garage Rock Festival". Then, from what I understand, we'll be heading back to Europe this fall to start supporting *The Set-Up* over there. I know we'll be in Spain, Germany, France, and Scandinavia for sure, not totally clear yet on the other countries we'll play through. As far as writing, I've been 4-traking a lot of demo material right now for what I think will be the basis for the next album. I have been writing a lot, but its only as of being home for the last week and a half that I've been able to get some of the new songs on tape in very rough form to start actually getting a feel for what the new disc may sound like.

MRR: Musically speaking, what can we expect from the next Boss Martians record?

EF: I don't want to give away too much, but I can say that our ever-growing obsession with trying to write the most hook-heavy, inspired, soulful, dynamic Rock'n'Roll songs possible will be at the nucleus of the new album. Additionally, we want to offer as much variation as possible from track to track while keeping it cohesive-feeling. There are always new influences and old obsessions creeping into the overall mix somehow, but the main goal right now is to work as intensely as possible to establish our own voice and sound. I guess at some point we can all say that nothing is new, but why bother? There's no reason not to strive to find the most unique sound and songwriting approach possible. I guess the fact that it's entirely up to us to embrace our influences as much as possible without sounding a thing like them is incredibly inspiring to me in some weird torturous way. As much as I love Elvis Costello, The Sonics, THE BUZZCOCKS, PAUL COLLINS, Bobby Fuller Four etc., I have no desire to try and recreate anything that they've already done. There's no question we have our work cut out for us, but I'm really looking forward to it. It'll either help me grow and learn more than I ever have or it'll drive me completely insane.

MRR: What's the ultimate goal for The Boss Martians?

EF: The ultimate goal is to reach as many people as we can by continuing to make the most intense, inspired records possible and putting on the best shows we can. It'd also be nice to have our own jet to get around in, but for now we'll settle for a van that runs well and has a working air conditioner.

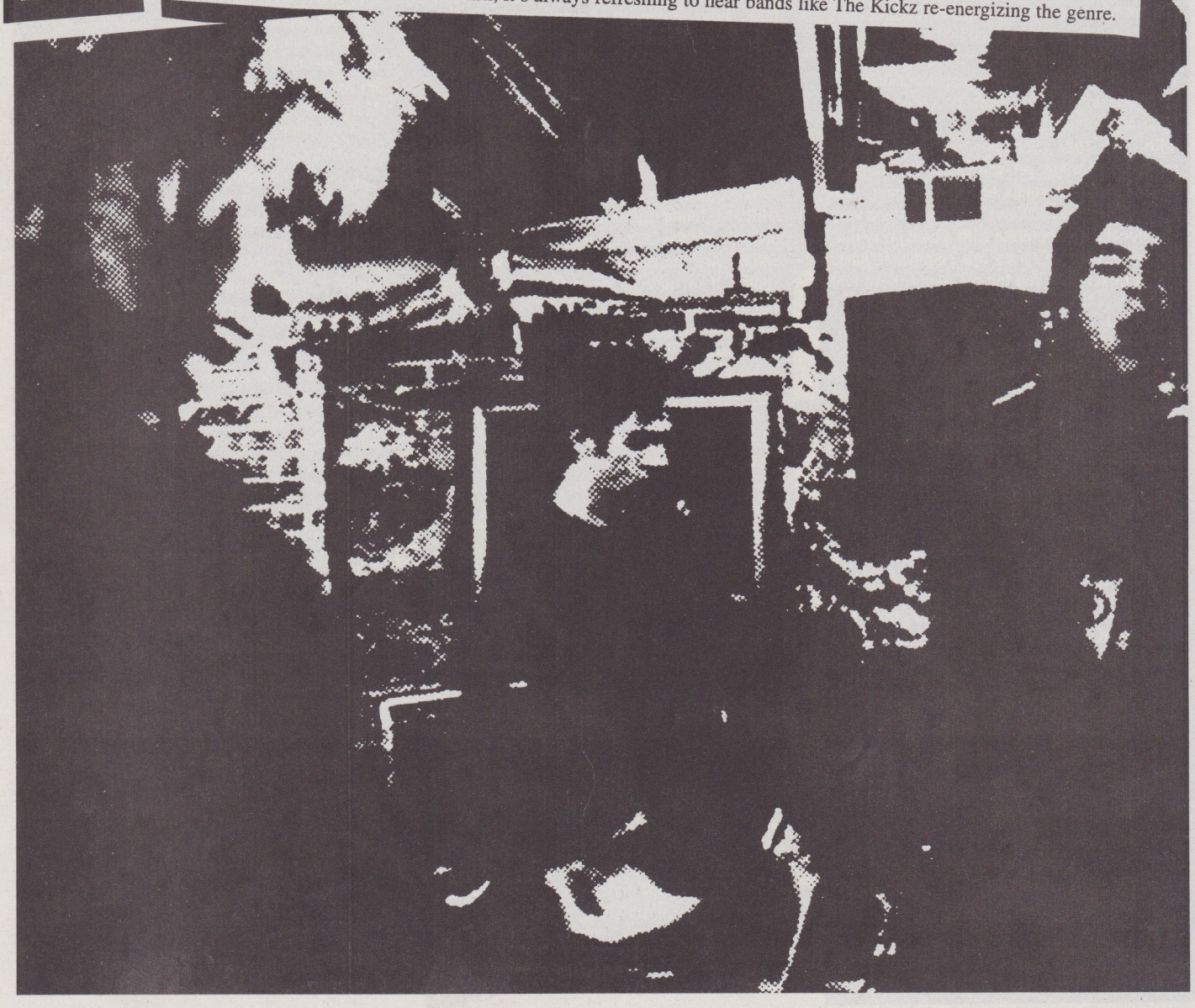
MRR: Any message for the Rock'n'Roll fans that have yet to hear your band? What are they missing?

EF: We're a Rock'n'Roll band, first and foremost, before the whole power pop and garage thing. Labeling and categorizing a band is a very natural thing to do. But in our case, I think there's too much going on in this band musically to judge us solely as a power pop band or garage band or whatever the flavor-of-the-week term is. Don't let someone else's label either turn you off to us or entirely sell us to you without seeing or hearing us first and judging for yourself. One last rant: I know this sounds cliché, but I firmly believe that too much emphasis is placed on labeling bands and releases in order to figure out just how to listen to them. That is, what context to listen to them in, which is really limiting. Is it Power Pop, Garage Punk, Garage Rock, Art Rock, Art Punk, Punk? Bullshit! Are the songs good? Do you like the music? In my opinion, that matters most. I think that everyone interprets Rock'n'Roll differently. That's why this whole music and pop culture mess is so liberating and inspiring. You get to decide what's right for you. Hopefully you'll decide you love the Boss Martians! Thanks MRR…

Boss Martians website:
http://www.bossmartians.com
MuSick Records website:
http://www.musickrecords.com

THE KICKZ

The term "old school punk rock" gets thrown around so much these days that it no longer means shit. But if the term still meant something, it could easily be applied to The Kickz, an up-and-coming punk outfit from Texas that have already delivered a handful of killer EPs, two of which were on the great Pelado Records. The Kickz's brand of 70s-style punk rock is not about fashion or a "look." And it's not about watered-down regurgitations of yesteryear's punk hits. The Kickz play from the heart and the gut, finding inspiration from timeless punk music—The Clash, Generation X, Johnny Thunders, early Replacements, et cetera—but not merely imitating those bands. The Kickz take it back to the basics, when punk rock was about not just youthful energy and a snarling attitude, but also about playing catchy songs rooted in no-frills rock 'n' roll. Listening to The Kickz, you don't hear a band that's trying to sound "old school," but just a band that's letting loose, rocking out, and kicking out tuneful ramshackle noise that's "punk" in the purest sense of the term. In a day and age when so much of what passes for "punk rock" is either generic pretty boy mallcore or dull, tuneless thrash, it's always refreshing to hear bands like The Kickz re-energizing the genre.



MRR: Okay! Let's start with the obligatory introductions. Please state your name, instrument you play, age, and anything else you,d like the reader to know about you.

Ian: Ian, lead vocals and guitar, then there's John who plays drums and Maurice who plays rhythm guitar and some vocals and shit; we're all immortally 21.

Chris: Chris, bass, 22.

MRR: So, the first thing one might say upon hearing The Kickz is, "Holy shit, these guys have great taste!" Clearly, you gentlemen have been weaned on The Clash, Generation X, the Replacements, Johnny Thunders, etc. How did guys so young get hooked on stuff like that? Did you have older friends or siblings that introduced you to the classic punk tunes? Most of that shit was recorded before you guys were even born!

Chris: Everything was pretty much self-discovery. Ian and I would find bands we liked and just trade music around.

Ian: Yeah, pretty much it was just finding out about bands just out of curiosity and lack of interest in anything else, just picking up info through friends and books, stuff like that.

MRR: Time for another boring, standard, interview question. But I have to ask! How did you guys hook up to form this band? Did you know each other before you formed the band? Is there a fascinating story to tell about the formation of The Kickz?

Chris: Ian and I have known each other for a longtime. We were in another band together, too, before the Kickz.

Ian: Yeah, me and Chris were in a more hardcore band before we started what we,re doing now; we went to high school together and always wanted to do something because no one else we knew was. The classic story of any young high school rebels. We started out as a three piece with a different drummer, Ray, who I knew through mutual friends. We played as that lineup for awhile until things started to kind of falter. At that point, we were on the lookout for a new drummer. Well, long story short, we met John when we played a Clash tribute show with his old band the Visitors and asked if he would help us out. He agreed, and eventually his old band broke up and he joined permanently. Ray came back around when we thought we needed another guitar to fill out the sound and played with us for a long time. Things faltered again, and he left. For awhile, Joe from our friends the Marked Men filled in until we found Maurice, who is now in the band permanently. The rest is history!

MRR: As individuals, what got you guys interested in playing music and being in bands? Was there a moment in your life that inspired you? Was there a song or record that made you say, "Damn! I wanna be a musician!"

Ian: I can't really remember what made me want to play guitar. I think maybe after I heard that Dead Kennedys record *Plastic Surgery Disasters* when I was like 13. I guess that made me want to start a band. I'm not sure about the other guys.

Chris: Having nothing better to do made me want to become a musician. Paul Westerberg made me want to become a better musician.

MRR: Is there a dictator type in this band who likes to tell everyone else what to do? Which member of The Kickz is most likely to behave like a tyrant?

Ian: I guess I'll just go out right and say I'm kind of the dictator. I wouldn't say that I'm a tyrant or anything. I just have a vision! Not really, though.

MRR: Getting back to your influences. It's undeniable that you guys love your 70s punk rock 'n' roll, and it shows in your music. But, certainly, there's more to The Kickz than that. It's not like you're just rehashing Clash songs. How much of a role do those influences play when you're writing material? Do you think a band can take a classic sound and do something fresh or original with it?

Ian: I think we just kind of play what we know, ya know what I mean? I mean, we wouldn't really know how to play jazz or like rap or something because none of us know how to or listen to that. And we all love that shit that came from that era and like playing it. It seems like more heartfelt music to me.

MRR: Inquiring minds want to know: Do girls dig The Kickz? Which member of the band is the biggest chick magnet?

Ian: We're wanting to know that, too! Once you find out, let us know!

MRR: What's it like being in a punk band in Texas right now? Do you feel like there's any kind of hot scene happening in your area? Do you get to play shows with lots of cool bands?

Chris: It's great in Texas right now. There are so many cool bands here, like The Ends, Marked Men, SG3, Riverboat Gamblers. Actually, the list could go on and on.

Ian: I couldn't agree with Chris more on this one. I think Texas is where it's at, as far as great new bands go. I can honestly say that all of my favorite current bands are from Texas. There are many great up-and-coming bands, too, like the Jump Boys from Arlington; they're awesome.

It's also cool because most of us are all really great friends. All the bands in North Texas are incestuous; there's kind of a triad of member trading between us, the Marked Men, and the Gamblers. It's very weird.

MRR: At any point have any of you ever gotten so frustrated that you felt like saying, "Fuck this!" and quitting the group? At any point, has there been doubt about the future of The Kickz?

Ian: There definitely have been some trying times, mostly with lineup changes and people being flaky and shit, but things always work out for the most part. Right now, I'm really happy with how everything's going. And these fuckers I'm playing with, we're like brothers pretty much.

MRR: You're working on an album right now, right? How is that going? How do you think it will be different from the material on your EPs?

Ian: It's actually going slowly. We've got a few new songs in our live set right now. But, due to lineup changes and things like that, it's a little bit harder to work on new songs. It's been more of a priority to get the old stuff tightened up, lately. But in the next couple of weeks, we're gonna do some demos and then finally go in to do the record. I'm pretty excited about the whole thing. I think since the "Activate Me" EP, we've kind of matured, gotten better at playing and hearing things out more than when we could then. This album seems more focused.

MRR: What are you inspired to write songs about? I know you guys are really into activist bands like The Clash and The Alarm. Any chance that there will be some future Kickz songs with a social or political message?

Ian: I think the only politics that I would ever write about would be the politics of living, shit that happens to me or people I know. I'm not smart enough to write about politics.

MRR: Do you guys ever think much about where this band is headed, long-term? Can you imagine The Kickz maturing or evolving musically over time? Let's say the band is still together ten years from now. What kind of music would you imagine yourself making then?

Ian: Ten years is a long time; it's hard to even imagine what we're gonna be playing a couple months from now! In ten years, I want to be the first band to play on the moon. I think that would be kickass.

MRR: Any final thoughts?

Ian: Hmm, be on the lookout for the debut album on Pelado Records, and an upcoming tour this fall or winter or early '05.

www.thekickz.cjb.net

REACTIONARY 3

Since Reactionary 3 started playing here in Gainesville, Florida, I have tried to make it to every one of their shows. Not only do they rock my ass off, but they also tend to blow my mind with what they have to say, as a band as well as individuals. I'll be the first to admit that I have a bias towards them. I have traveled, played music, and done various projects—including volunteering at Wayward Council—with all of them. However, R3 is just an amazing band and a force to be reckoned with. We sat in the dirty, cold kitchen of the Otto Haus, drinking too much coffee in order to stay warm enough to sit and talk. Interview by Caroline Paquita.

MRR: So, the typical introduction.
Travis: I play guitar and sing.
Ryan: I play drums—
Travis: And you sing!
Mike: I play bass—
Travis: And you sing!
MRR: You all sing! How long have you all been playing, because I don't even remember how long it has been?
Mike: February 2001.
Mike: Valentine's day, 2001.
Ryan: Yeah, that's right.
Travis: The first band benefit show.
Mike: The first band practice.
Travis: And then, when was the first show? Do you remember?
Mike: The tail end of July or maybe August.
Travis: We had taken some time off in the summer because Mike had been traveling. We take breaks, but we try to practice once a week or so.
MRR: R3 is good about that, you just went on tour last summer. How many other tours have you been on? Because you all have played a lot.
Travis: Just two other tours, with some little weekend jaunts. Before that, there was a spring break when we went on tour by ourselves, mostly in the Southeast. This past time we went for three and a half weeks, mostly with Dark Lion from Pensacola, who were awesome.
MRR: And that tour, the Holland Tunnel thing? I think that is a good story; it's turned into a legend!
Travis: We played two amazing shows in Brooklyn, one at this new feminist info shop and living space, and one at our friend, Roy's, house. It is amazing to play a house show in the Brooklyn area. We were all stoked about going to the next show and getting out of there, and we left at probably not the best time of day for New York City.
Mike: 4:30 p.m.!
MRR: Rush hour!
Travis: YES!
Mike: On a Monday…
Travis: Mind you, Blue Baby, my van is a '76, and Randy the mechanic had kind of tightened it up. Things were going good BUT we didn't have a fan on the radiator.
MRR: Oh, I didn't know that…
Ryan: I didn't know that either!
Mike: You had told me.
Travis: Anyway, there were some road closings so we got diverted in the midst of rush hour through Chinatown which was a bit rough. The temperature gauge was getting quite hot (laughs). We were following Dark Lion. The temperature kept getting hotter, and Micah, who was with us, suggested pulling over. But there was really nowhere to pull over until we got through Chinatown. Eventually, before we get to the Holland tunnel, there was somewhere to pull in, but not legally- it's a loading zone. We pull over anyway because it's all the way hot and it's bad news because no one wants to break down you know, when you're a thousand or so miles away from home and not even halfway through your tour. We pull over and a cop approaches us and what was it that he said?
Mike: "You're fucking up my traffic…"
Travis: "You're fucking up my flow!" He gave us ten minutes to get back in the van. The van was still running at this point so we make a U-turn across six lanes of traffic
Ryan: And I'm pushing the van and you're crossing six lanes of traffic!
Travis: Yes! HOT! Sarah, who was in Dark Lion, was wearing a shirt that said, "NO FUCKING WAR! I HATE YOU GEORGE BUSH!"
Ryan: And their van was uninsured and she had warrants for her arrest.
Travis: Given the cops constant presence, traffic is still going, we get back in the van and we make it maybe like halfway through the tunnel. I'm flooring it and we no longer have power and we are just slowing down! I don't know what to do. We pull over as much as we can in a place with no shoulder, pop the hood and Dark Lion kept on going. I see some smoke, I try adding some transmission fluid thinking that maybe it'll help it shift- whatever- we just want to get out of the tunnel and sort it out later. That's not what happened. Mind you, I have my hood open, I'm looking underneath the van and all these cars are honking behind us, it's totally dark in the tunnel. At that point I had no idea what to do next- I guess I was thinking that we push it out through the rest of the tunnel, but Port Authority have people that will help you out.
Ryan: So we stopped both lanes of traffic in the Holland Tunnel at 5:30 p.m.
MRR: With THE ROCK!
Travis: With our critical mass!
Ryan: Then we got pushed out to the Jersey side.
Travis: I would say, "Bumped out," cause they would bump us, let us coast, and then bump us again until we were out.
MRR: Didn't a bunch of cops show up? Because of a terrorist alert?
Travis: At this point, when Dark Lion got out of the tunnel, (and this is how amazing they are as people), they realized that we weren't behind them so they pulled also over illegally and Sean ran into the tunnel to see where we were!
MRR: Running and jumping over cars- all superhero style?
Travis: Post 9/11, so people are still freaked out and before they called the wrecker, they asked us if we were with anybody, or if people had left the van. Meanwhile it's just Pat and I trying to get it moving. On the Jersey side, they thought that Dark Lion were terrorists, running back into the tunnel to plant a bomb perhaps. At this point, I'm thinking about Sarah's shirt, the towing bill, possible arrest and the loss of faithful Blue Baby who I pushed past the limits. When we finally got out to the other side we told the mechanics that we were from Florida, this was the van that we were traveling in and they laughed in our faces! That was pretty hot! I was into it and we did not get a bill at all. But that was my take on new vans, new equipment. I don't like playing big shows- I don't think that any of that is necessary. To me, it is really alienating, awkward

and not something that I feel comfortable doing or want to do. That's why it makes sense to me, to do something more on a human level, where you interact with people and you hangout before and after, or share the stage, share equipment, share the van.

MRR: It seems like a lot of R3 songs are an open dialogue with the audience because not only do the lyrics kind of imply that but also you all will talk in between songs about your songs and about what is going on. It's pretty political in nature I think and a big question that I have is: Why do you think that it is important to maintain this or what is the drive behind it? I ask this because a lot of people talk about politics but then actually putting it into your life, taking it out of a theory or ideological process and living it is a whole different thing.

Travis: I'm going to say that for me, I wouldn't want to play music if it wasn't a part of community dialogue. The whole myth of singer/songwriter who is smarter or more articulate or can educate the audience, that sort of thing—yuck. I feel happiest demystifying the process. When I'm like, "okay, I'm going to walk to the show or to practice," or the fact that we practice at Wayward Council where we all volunteer. Or we play a show at the Ark where Mike used to live and where Ryan lives now. It just seems straight forward, that's the only way I can process it because it's already awkward enough to have a spotlight. There's already the process of you're going to write a song about something or you're writing a song with a big, chaotic noise behind it, or like you're choosing to put time and energy into a band instead of maybe a writing project or a political action. I think that there is a big schism between lifestyle politics and direction/action. Just to be approachable, to be a part of a continuum is pretty important.

Ryan: As far of the open dialogue aspect of it, I don't think that songwriting is ever necessarily a part of that. That's why I think it's good to talk about songs and bring lyric sheets, and, if heckled, talk back rather than just use your instruments to drown out the voices.

Mike: I think that you can be punk rock or DIY, have nice equipment, a van and a booking agent. But every time that you add one of those elements, it just seems like you get farther away from the people that you want to be hanging out or playing shows with. Just being in this small scale makes it not a job, it's what we do for fun- it'll never be job and that's kind of the point. We do talk in between songs and explain our songs but it's also because we're playing really loud, fast music and screaming at the top of our lungs most of the time. I mean we could write pretty songs and spell it all out but that's not the kind of music that we play. I think that there is a balance but this is the side that we want to be on.

MRR: There is a balance and I think that R3 maintains that really well and keeping it totally on the level and not being assholes. Like if there is a stage, a lot of the times, you all will opt to not play on the stage unless there is no other space that you can play on.

Travis: You want to play a show that you would want to see. Or want an event to happen that you would go see if you weren't a participant. So I think that being in a band or living in a space or having access to a space where you can make that happen, you kind of have the privilege or obligation to make it happen. Like, "we should have a books to prisoners benefit- why not make it a cover band show too?" So it's not like drudgery like, "oh shit, I've got this pressure to put on a show for my friend's band that's coming through town." Whereas you can make it an event- you can have it in the backyard, you can have a benefit, whatever, and I think that that is putting your politics into action.

MRR: It just seems a little bit more thought out, like when R3 played and Melanie did the shadow puppet show at Common Grounds with Patrick and Cassidy reading her writing in between songs. It just seems like there is more time and energy put into it and politics put into action- or just even allowing that to happen.

Travis: I don't want us to sound like because we do certain things that we're more political than someone else.

MRR: I'm not saying that...

Travis: That to me was dealing with awkwardness of being on a stage, in a club, in a bar, in a place that allows smoking- like how can you make the best of this situation when a friend of yours wants you to play this show? Are you just a reactionary and you don't play the show to keep yourself pure somehow or do you try to maximize the potential there?

MRR: There is definitely a schism in being a punk- whatever the fuck that means nowadays. There is this range from a band like Submission Hold that attracts a lot of activist kids, to bands like the "armchair" activists that do a lot of preaching but not a lot of action. Basically, I'm just saying that there are a lot of factions in activism and punk and what people think is more political than the other. R3 definitely appears to try to keep it real and to maintain your politics without too much compromise. Like you wouldn't go on WARP tour though it can be looked at as a good thing- to a point.

Travis: Anything can be a vehicle and I haven't been to one and I doubt that I'd be asked to be at one unless I was asked to be someone's "merch" guy. But I mean, you do have an audience there, and a very captive one at that because you probably can't leave the premises, and if you set up some radical literature, some feminist stuff, you could open a lot of doors there. Now, is that going to be swallowed up by the dude mosh or the product toss? I don't know- that's a good question.

MRR: You had said before about Wayward, how you all volunteer there and that was something that I wanted to talk about. Like here is this band that sings about these things and about saying what you are going to do and I know that you all put a lot of time into the store. That is a big deal, because not only is it a store but it functions as a venue as well and that is amazing and should be talked about.

Travis: Maybe it is amazing but it is easy to do here in Gainesville. It's just an extension of things that you want to see happen- you can make a record store happen if you have the right circumstances. It also provides a practice space- is that really insular or open? I feel really lucky because maybe Wayward isn't always going to be there, or maybe Mike and Ryan are going to have other things going on and they can't play music. Some things are gifts and sometimes you make things happen. Some things you can fight to keep happening and some things are beyond your control. Certainly living in Gainesville long enough, you see patterns and you see things, people, bands, spaces come and go so you try to enjoy it while you can and be sensible.

MRR: Do you have any influences? I hear the Minutemen in your wild bass lines...

Travis: I am not that proficient. But I would love to write a song as brilliant as "History Lesson." Pt. 1 & 2!

MRR: I realize that this is a dumb question...

Travis: I don't exist in a vacuum and I don't want to pretend that I don't own a lot of records or love a lot of records...

Mike: Or that we all met through a record store.

ous band before. Certainly about the Minutemen. I think that they wrote amazing, succinct, very human songs that have aged very well in combining the personal with the political. Yeah, a big influence but I can't play a solo; I'm not trying to rip off those riffs, etc.

Ryan: I'm probably more influenced by people and what you see. Like touring with Dark Lion and seeing local bands- people that are a part of the same network so I think that if I were to go through people that were influencing me right now, it would be more like a shout out.

MRR: When I say influences, I don't mean, "I was inspired by this person's magnificent blah, blah playing." More in a general way, because I can think of a bunch of people that have influenced me as a person and what I'd like to do, how I play music myself.

Travis: Bands that retain dignity, that admit the awkward position of perhaps being white guys playing a bastard form of rock music in America. I think that Young Pioneers did a good job of somewhat acknowledging that sort of stuff and Fuguzi, The EX, as well. It can seem pretty simple that, "of course this is how we do things- we set up our own shows, write our own songs, make our own shirts, etc…" They make it seem like not such crazy decisions, and to me- that's inspiring.

MRR: Or feasible to tour without a booking-gent.

Mike: Pretty much every show that we've played, we've been lucky enough to play with bands that have really cool people in them and play really interesting, good music. That's the biggest influence, I think, because since we started playing shows, everyone we get to play with is awesome.

Travis: Even bands that we see or play with that I disagree with how they do things, that make me think- how would I do it? How would I rather this show be? Maybe some of my friends- male or female- are really uncomfortable because some dude is moshing on them or because someone is groping them or it's too loud or too smoky. If I had any input on how this could be different? I know that at least locally, the first band that I really liked I saw do that was Palatka and to me, they *profoundly* changed things. As much shit they got for playing really short songs or talking between songs, or saying that things are fucked up. Not to be self righteous, but acknowledging that this is the kind of space that we want to share, this is the kind of venue that we want to have, these are the sort of lives that we want to lead.

MRR: I will say that they were good for that.

Travis: But I know that like there is some elitism in hardcore and snap reaction, a little sarcasm…we talk about the snobbery that comes with the hardcore scene…

MRR: Well there is snobbery involved with every type of music, from the hierarchy of the band over the audience, the idolizing of bands and to me, unfortunately, it's a big part of punk.

Travis: The idea that only certain people can make art and everyone else is an audience or a consumer.

MRR: To me, when I think about it, I don't even care- it's like saying Republican or Democrat. Does it matter anymore? You can say emo, hardcore, grindcore, all these cores, and still, that snobbery is within all of that and R3 does a good job of maintaining a good disposition.

Travis: How about: you want people to dance and be able to heckle, yell, drink, have a good time but can you share a space at the show without sloshing beer on someone or if you're dancing violently and you're a big dude- what about the smaller people? Or if you're not close friends with the band and are yelling all this shit like "less talk, more rock," how do you know who is just joking? Do you know that they are down- that's a big question. I remember the last show that we played with Dark Lion at Wayward, that guy said something like, "more cock in the monitor!" The initial reaction is to say, "fuck you dude," but at the same time you could be like, "hey man, maybe there should be LESS cock in the monitor." I don't think that you have to get all righteous and kick them in the ass or completely out but maybe explain why that's lame or makes people feel uncomfortable. Not that I have all the answers, but it's not something that I want to hear. And it certainly that isn't something that I want to be a soundtrack to, as much as we have control over that kind of stuff.

MRR: About what you were just saying, keeping things at a comfortable level, doesn't that get tiring for each of you to constantly feel like you have to explain why something might be fucked up? Obviously you feel that there is a responsibility to say something and it sometimes it seems like a lot of bands would maybe agree that, "HA! Yeah! There should be more cock in the monitor!" I'm tired of that shit personally.

Travis: It won't stop and I totally understand and think that it is valid for people to laugh it off. Like the way that you have to shrug off a lot of the world, the bullshit and the brutality of the dumb things that go on both on a personal level like walking down the street, and on a global level in terms of wars. I feel like it's a blessing and a gift to play each time. You have this opportunity to make this rad thing happen where people can dance and yell and get down! Or also, if something sketchy happens, maybe you're at this stage or this platform with which to question how we're going to deal with this. I think that that is bad faith and total bullshit. And also is pretty minor. I just had this conversation with Kathleen about when she rides her bike down the street and people yell really threatening, offensive, sexist shit to her. With someone yelling something onstage, whatever! Sharpen our wit! Let's go! Let's have a dialogue!

Ryan: I think that it would be very lazy to just laugh those things off, though I can understand how folks in different positions might need to be able to do that and be entitled to that. I'd feel weird to continue playing without addressing fucked up heckling or behavior at shows, just as I'd feel weird about not trying to address those issues in the outside world.

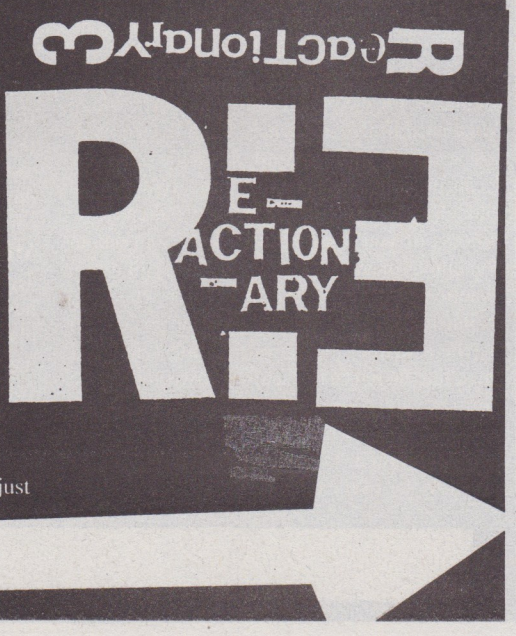
Mike: We'd be doing the same thing even if we weren't in a band as far as dealing with trying to explain our viewpoints to people or how people hear each other out. I think the great thing about punk shows is that it doesn't have to be the band on stage doing that, it could easily be someone right next to them in the audience. It doesn't have to be a confrontation, it could just be, "I don't agree with you- here's why not," in the span of three seconds. That's why I hangout at punk shows.

MRR: Any closing words? Anti-shout outs like to George Bush?

Travis: Permanent anti- shout out! I wanted to say that I know when we started playing music together, I was kind of down on music. Much in the same way that some nights at your house, you're like, "oh, I don't want to go to the show, it's going to be crowded, the band is going to be loud, there's going to be like six bands playing, blah, blah, blah," you don't want to go. But I think that when you take chances or when you step out of your house, or when you challenge yourself to be like, "okay, maybe here's what I didn't like in the past," or when you at least try and do things-that's what I did. Not that I had some big plan about when I started playing music again, that I had it all figured out (and not that anyone should give a shit whether I do or not). But taking a chance, entering the world, engaging with people that I like, respect and want to hangout with and make art with- again and again has been rewarding. To anyone sitting on the fence, you should totally do it.

Get in touch!

P.O. Box 13077, Gainesville, FL..32604-1077
obscurist@hotmail.com



Fanorama Wiener Society

zine | distro

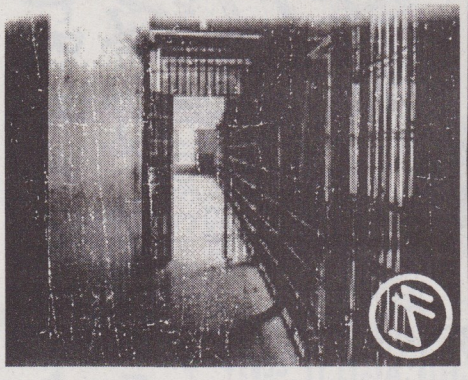
[illegible] zines by Pr[illegible]
and those who l[illegible]

Fanorama
Wiener Society
Obscene Emission
Left Back
Chairman of the Bored
Flowers from the Grave
Solitary Existence
Double Underground
One Woman's Story
Ambiguous Ambrosia

Write for catalog:
Fanorama Society
109 Arnold Avenue
Cranston, RI 02905
fanorama1@aol.com
http://fanorama.tk

always free to prisoners

ZINES BREAK BARS



HEAVY HITTING SWEDISH PUNK

UNCURBED

WITH STAR STRANGLED BASTARDS

OCTOBER

FRI. 22ND PHILLY UNITARIAN CHURCH
SAT. 23RD NYC ABC NO RIO
SUN. 24TH PROVIDENCE, RI AS220
MON. 25TH EAST HARTFORD, CT GHCD
TUE. 26TH PITTSBURGH MR ROBOTO
WED. 27TH COLUMBUS , OH BERNIE'S DISTILLERY
THU. 28TH ANN ARBOR, MI TBA
FRI. 29TH CHICAGO DEPAUL UNIVERSITY
SAT. 30TH MINNEAPOLIS TRIPLE ROCK
SUN. 31ST LAWRENCE, KS HAUNTED KITCHEN

NOVEMBER

MON 1ST DALLAS RED BLOOD CLUB
TUE. 2ND OFF
WED. 3RD AUSTIN EMO'S
THU. 4TH MEMPHIS THE CARAVAN
FRI. 5TH NASHVILLE HAIR OF THE DOG
SAT. 6TH ATHENS, GA TBA
SUN. 7TH GAINESVILLE, FL THE ARK
MON. 8TH BRANDON, FL SOUND IDEA
TUE. 9TH SAVANNAH, GA THE JINX
WED. 10TH ASHVILLE, NC TBA W/WB20
THU. 11TH BALTIMORE BROADIS W/WB20
FRI. 12TH PHILLY UNITARIAN CHURCH W/WB20
SAT. 13TH NYC KNITTING FACTORY W/WB20.

STAR STRANGLED BASTARDS

WITH THE KRUMBUMS

NOVEMBER

SUN. 14TH NEW JERSEY TBA
MON. 15TH BOSTON TBA
TUE. 16TH WORCESTER, MA TBA
WED. 17TH BINGHAMTON, NY TBA
THUR. 18TH HELP
FRI. 19TH HELP
SAT. 20TH HELP
SUN. 21ST HELP
MON. 22ND MILWAUKIE TBA
TUE. 23RD MINNEAPOLIS TRIPLE ROCK W/WB20
WED. 24TH LAWRENCE, KSTHE HAUNTED KITCHEN
THU. 25TH DRIVE, DRIVE, DRIVE
FRI. 26TH AUSTIN EMO'S W/WB20
WWW.HARDCOREHOLOCAUST.COM FOR TOUR UPDATES.

WWW.UNCURBED.TK

WWW.STARSTRANGLEDBASTARDS.COM

PRO-PUNK

WWW.KRUMBUMS.COM

VELTED REGNUB
PUNK / HARDCORE / THRASH

FORCA MACABRA - "PUNK" 7" $4 (colera + 3)
FORCA MACABRA - "METAL" 7" $4
severed head of state - "charge ahead" 7" $6
ZONE - "squeezed state" LP $10 (japan / hc)
ASSAULT - 2nd LP $10 (japan / hc)
KUOLLEET KUKAT - 2 x CD $15 (finn / punk) fight
(V/A) "TIME OF HELL" LP $9 besthoven , disclose
FINAL - "GROW STRONG" 7" $4 (japan / hc)
REALITY CRISIS - "YOUR MESSIAH?" 7" $4
CONTRAST ATTITUDE / ACROSTIX -split lp $9
GLOOM - "DEMOS" LP $9 (japan / crasher crust)

looking for titles on these labels ?
speed state , cries of pain , mcr , crust war , g.o.t.a. hohnie , h.g. fact , devil discos , fbf , hc holocaust and tons of other international hc / punk . Lots of 80's reissues and some late 70's beach punk !!!

send $2 for our 1,500 record title catalog / or (4) x IRC
to : CHRIS HARDY
3011 RED FOX RD / NEW BERN , NC 28562
252 - 638 - 4052
RATTUS , DIRECT CONTROL , R.O.I. , KIROTTU
SEPTEMBER 28th in North Carolina
veltedregnub@always-online.com
orders under $10 must add $1.00 for the mailer

NO OPTIONS RECORDS

STOCKHOLM SYNDROME
"ONLY WAY OUT" EP

SEVEN SONGS OF FACE MELTING BRUTAL THRASH BY UGLY YOBS. NO, REALLY, ITS FUK'N GREAT!!!

STILL NEW!!
THE TOTAL END "CHASING NIGHTMARES" LP
(EX-DIALLO - DOWNTUNED CRUST MAYHEM)
DESOLATION "DEMO" EP
(BAY AREA BRUTAL METALLIC DEATHSIDE WORSHIP)
ENDROPHOBIA EP
(FEMALE FRONTED HARDCORE PUNK - EX-LOSTWORLD, DETESTATION & PHALANX)

EPS - $4 USA $5 WORLD LPS $9 USA $12 WORLD POSTPAID
SEND CASH OR MONEY ORDERS PAYABLE TO WILL KINSER:
POBOX 22285 OAKLAND, CA 94623
WWW.NOOPTIONSRECORDS.TK/

MOVING TO NEW YORK CITY!
Check website for new contact info/release info/distro info!
WWW.625THRASH.COM

FAST CORE

OUT IN Mid/Late 2004:

SOCIETY OF FRIENDS - Collection CD
Brutal Texas HC like no other.
NEVER CONFORM - EP
Sapporo HERESY style from the late 80s
BRUCE BANNER - LP/CD
Fierce Swedish fast HC! US TOUR THIS SUMMER!
THREATENER 2nd- EP
2nd round of ultra fast core
HERO DISHONEST - LP
Fucking 100% hi energy Finnish HC. Crucial!
LORDS OF LIGHT - EP
Wicked three man fast core/grind, fucked up!
DEADFALL - Tour EP
For the tour w/BRUCE BANNER. Manic SF HC.
RUNNING FOR COVER - EP
INFEST meets CROSSED OUT meets....Holy shit!
CHARM - New EP
Crased Japanese fast core mayhem.
V/A Barbaric Comp Series
Japan, Europe, SE Asia and Brazil happening soon. All new fast international thrash.
HIT ME BACK/OUT OF VOGUE - Split EP
Raging hormone fueled Socal fast HC
IRON LUNG - LP/CD
Grind? Power violence? How about brutal-ass 2 man fast core. Scorcher! CD w/ extra shit.
SCHOLASTIC DETH - Discography CD
Everything plus unreleased, live and video

Coming up on 625 NOT SO FAST:

LOVE SONGS - 2nd CD
Descendents meet Yo Mamma, awesome.
THIS IS MY FIST/GIANT HAYSTACKS-EP
TIMF angst-punk:GH is MINUTEMEN worship

ALMOST FRIGGIN NEW DAMN IT!

FAR LEFT LIMIT - EP
High energy fast HC from Australia
INFECT - LP
From Brasil...political, all female fast hardcore. Fucking awesome!
LIFE SET STRUGGLE - EP
6 songs of fast skate-core
THEY LIVE - LP
Insane fastcore from Buffalo.
THE KILL - Demo Ep
Redefining Aussie grind core. 1000mph.
MACHINEGUN ROMANTICS - EP
Fast as fuck HC from Texas....
DOMESTIK DOKTRIN - Ep
Crased thrash from Indonesia
THREATENER- EP
Debut fastcore from Michigan. No 80s, no metal, nothing but FAST FUCKING CORE
DISCARGA - New 10" LP
Brand new LP for Euro tour! Brasilian LARM
FAR LEFT LIMIT - EP
High energy fast HC from Australia
INFECT - LP
From Brasil...political, all female fast hardcore. Fucking awesome!
LIFE SET STRUGGLE - EP
6 songs of fast skate-core
XSECRET 7X - Ep
11 songs on 1 side! Singapore fast attack
NINE CURVE- Ep
Awesome crossover inspired HC from Japan

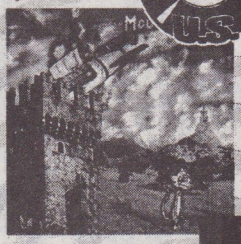
LPS/CDS STILL AVAILABLE BY:

I SHOT CYRUS - Fast Brazil HC
NO TIME LEFT - Hi-energy HC
SPITFIRE - Awesome Japanese HC
DISCARGA -Larm style Brazil HC
KUNGFU RICK - 2nd LP nuts!
POSSESSED TO SKATE -10" Comp
HHH - 2xCD Spanish 80s thrash
ExTxA- Frantic Swedish HC
FOUR CORNERS - Int'l posi Comp
YOUTH ENRAGE -Japan fastcore
THE FUTURES - Osaka T-HC
IMMORTAL FATE-90s grindcore
REAL REGGAE - Osaka thrashcore.
SOCIETY OF FRIENDS - TX HC
LIE - Fast Japanese thrash
GORDON SOLIE MOFOs-Parma HC
HIGHSCORE - Fast German HC
DISCARGA - Fast HC de Brazil
DOWN IN FLAMES - New Jersey HC
SHANK - thrash from Scotland
RISE ABOVE - Tokyo DIY grind

"EPS STILL AVAILABLE:"

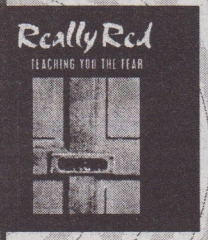
COMPLAIN - Sapporo HC attack
MAD RATS - Portuguese 80s HC
LETS GROW - Yugo Hi Energy HC
I QUIT - Fucked up Swedish HC
FREAKS - Tokyo guitar attack
GNAT SUCKERS - Sapporo 80s HC
LIE - Manic thrash for US tour
QUATTRO STAGIONE - fastcore
THE REAL ENEMY - MN sxe punk
FACE OF CHANGE- Sapporo HC
EDORA - Singaporean fast attack

EMPTY RECORDS U.S.



MouseRocket
Newest project from Memphis art-core luminary, Alicja Trout of the Lost Sounds

Really Red
Teaching You the Fear
Classic Political hardcore from Texas, circa 1980, right there with the Big Boys and The Dicks



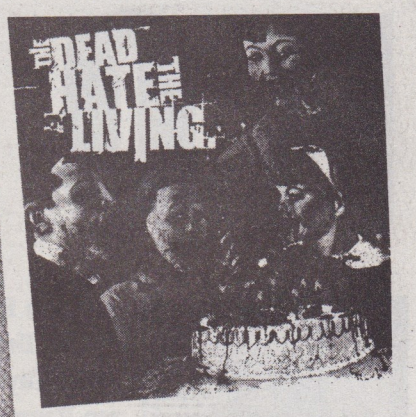
Saint Bushmills Choir

Saint Bushmills Choir
Seattle based Irish influenced punk band with members of The Gits and The Pinkos

Reatards - Bedroom Disasters LP/CD
Outakes from the "Teenage Hate" years including many out of print siniges!

www.emptyRecords.com
POB 12301 Portland, OR 97212

THE DEAD HATE THE LIVING "SHOCK AND AWE" LP/CD
The debut full length from Cincinatti, OH's The Dead Hate The Living. Lightning fast guitars, machine gun drumming and female/male/male vocals - all without losing sight of melody. 12 songs of total thrash mayhem. CD has two bonus tracks. Mailorder gets color vinyl.



BARONESS "FIRST" 12"/CDEP
3 song, 18 minute EP from Savannah's BARONESS. Everything from thunderous stoner riffs to d-beat hardcore... all in a single song. Intricately written and powerfully delivered, this is one pummelling EP. Produced by Phillip Cope of Kylesa. Mailorder gets clear smoke grey vinyl.

CHRONICLE A/D "TRIBES AGAINST EMPIRES" 7"
Ex-members of Antischism/Initial State and Karst come back with a new project combining the best of both new and old. Pagan hardcore at its best.

(distributed by EBULLITION)

NEWGENICS "ERASER" 7"
Newgenics is the latest project from the lovable Chris Bickel. He and Drew from GPL have brought forth a new band and it smokes... Suits, afros, rock, gin and revolution. And maybe some masturbation. Incredible stuff.

prices for mailorder in the U.S. are as follows:
12" 7.50 / LP 9.00 / CD 10.00 / 7" 4.00 / CDep 6.00

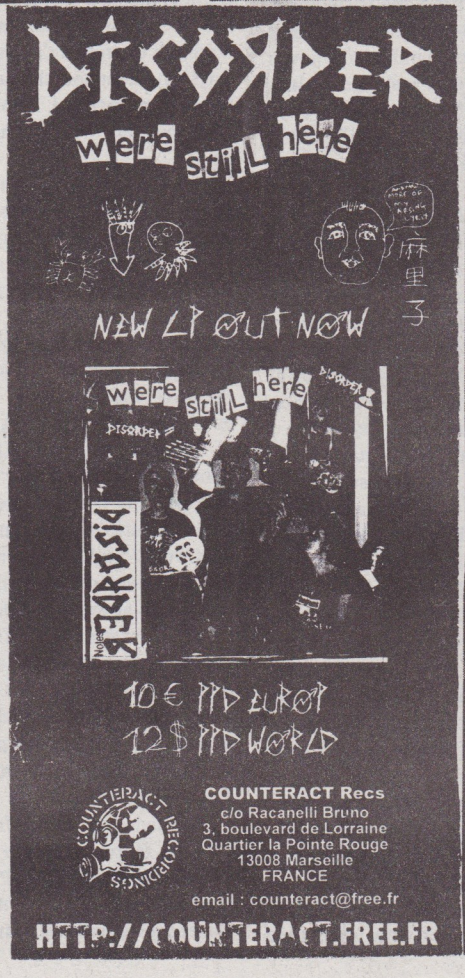
Also Available:
Circle Takes The Square "As The Roots Undo" LP/CD (CD on robotic empire)
Memento Mori discography CD (has 12" tracks from split 7" and 4 unreleased)
Cream Abdul Babar / Teen Cthulhu split CDep

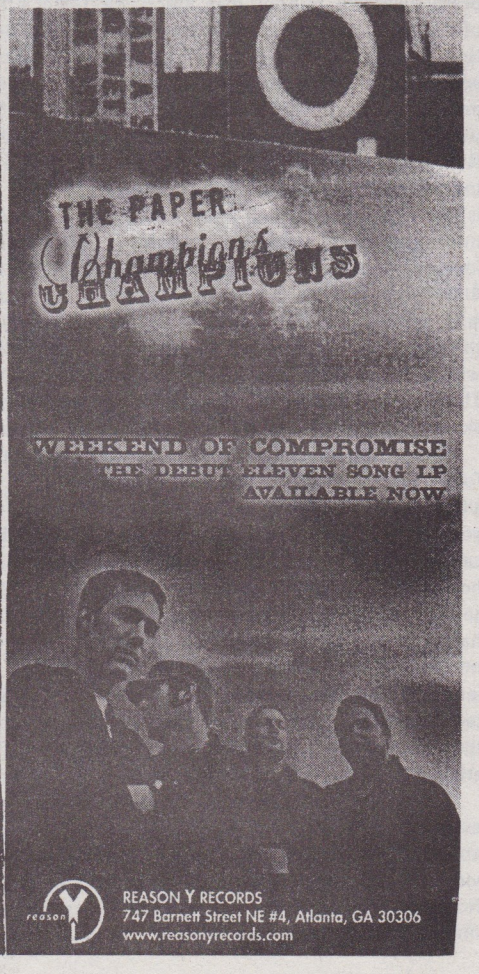
Coming Soon!
Circle Takes The Square s/t 12". Available for the first time on vinyl. Completely remixed and remastered. Limited pressing - look for it on tour with them.

Check out www.hyperrealist.com for the latest news as well as merch, videos, mp3s, tour dates and loads of other fun junk. Or send a stamp for a full mailorder catalog and... well... other fun junk. Order online! We take PayPal.

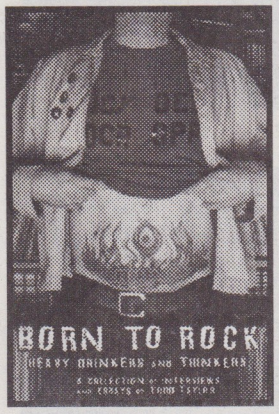
Hyperrealist
PO Box 9313
Savannah, GA 31412

send cash or money order (NO CHECKS) to:





BOOKS



Born to Rock:
Heavy Drinkers and Thinkers
Todd Taylor
319 Pages • $13.95
Gorsky Press
PO Box 42024
LA, CA 90042

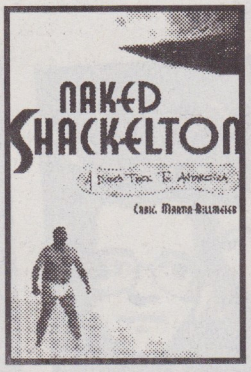
Todd Taylor's *Born to Rock* piles on heavy something that some punks love—high quality band interviews. During high school, I spent hours reading interviews where bands were asked the same kinds of questions and usually responded along the same lines as well. Whether it was reading an interview with Felix Havoc where he talks about the one Minor Threat show he didn't see in 1983 or rereading the interview where Nardwuar pushes Henry Rollins to the edge of tolerance by asking him irrelevant questions in his annoying cartoon voice or gets his records stolen by Snoop Dogg. Good interviews keep the scene gossip going and the stories flowing. I, as a "punk", eat up books like *Born to Rock* with a runcible spoon.

Born to Rock is a collection of interviews that Todd has done over the years, both when he worked at Flipside, and now with his newer (and pretty awesome, to boot) mag, Razorcake. Taylor's first book is similar to others like Daniel Sinker's *We Owe You Nothing* or Beth Lahicky's *All Ages*. However, unlike those books, *Born to Rock* focuses mainly on a newer generation of punks and punk bands. Taylor includes a really great, long and funny interview with DILLINGER FOUR, one with NOFX and the one I was looking forward to most—the charismatic Fletcher Dragge of PENNYWISE. I know the name PENNYWISE will cause some people to stop reading this right now (I have always thought that band sucked), but Fletcher is one fucking funny and interesting guy and this is one of my favorite interviews in the book. I also applaud (not literally) Taylor's choice to include interviews with lesser known bands like TILTWHEEL, SMOGTOWN, BLOODHAG, and the frustratingly unrecognized THUMBS. He doesn't just stick to band interviews, either. Included is a great interview (and one of the last) with *Maximum Rocknroll* founder Tim Yohannon, and also one with artist Winston Smith (art for DEAD KENNEDYS, uh...GREEN DAY). There's also an interview with the punkest man alive, Duane Peters (pro-skater, U.S. BOMBS, riding a into a pole while high on bad coke).

Most of the interviews are long and fairly in depth. Taylor has a talent for getting good stories and anecdotes out of each interview subject. He skips right over all the boring crap like who recorded what and where you're going next on tour. Although he skips the all too common "political" questions which, almost without fail tend to yield some of the most boring and uninspired answers of all, he gets some great insight on more serious "issues" from some subjects. Taylor's interviews feel like you are having a good conversation with the subject, instead of reading a forced information session. He obviously knows his shit, or at least went to great length to do research before doing interviews. All in all there are nineteen interviews here, which makes for quite a fetching read. Not every interview subject has something great to say, but there is enough good stuff in here that it is worth checking out.

Taylor also puts a personal spin on the book by starting it with an essay telling his story and how this all came about. He ends the book with an essay "on interviewing". There are also some good photos of the interview subjects as well as other recent current bands. All in all, a good read. Nothing life changing but this is definitely a good Sunday book for someone unhealthily interested in punk, like you. It's punks with interesting viewpoints talking about punk and life and whatever else. Everyone has a different way of looking at it, and everyone will bicker about it until the break of dawn and it will recreate itself in a million different forms. Drive Henry to the mall.

-Will Weber Kneitel



Mad Cows Indeed, A Novel through E-mail / Naked Shackelton, A Dude's Trek to Antarctica
Dean Carrico & Craig Martin Billmeier
$8.00 ppd • $11 world
P.O. Box 623
Pleasanton, CA 94566

Self-published, with no UPC or page numbers (it's a half-inch thick) and slapping a high-five to the widely-practiced-among-punks "split release project," Dean and Craig have delivered their respective stories of lone adventure in far away lands in paperback form. And it works. I mean, one of the reasons why bands put out a single record together with each of them taking a side is because of their similarities, not just similarities in sound but similarities in the band's ethics, attitudes, politics, etc. So although Dean and Craig's writing styles differ as do their continental settings, the common themes of fleeting romance, solo travel, new friendships, introspection, unpredictable adventure, and just all around punk rock spirit are why this makes sense as a book instead of as two separate zines.

Dean's time as an exchange student in Britain was originally documented in email installments, sent out presumably to family, friends, and acquaintances like lengthy, virtual, non-picture postcards.

His keen sense of description serves him well, as does his excellent command of the English language. He's able to transcribe complete shots of characters onto the page with such exact, detailed quotes of their conversations that I wonder if he had secretly been recording them. In other instances, however, Dean's reluctance to omit any details detracted from the flow of his narrative. Real life people and events hold a reader's interest. Paragraphs critiquing the town's paper do not. Critiquing the content of the paper in terms of how it reflected the city, its people, culture and politics, OK, but lengthy commentary on the margins and capitalization faux pas, not OK. The exciting accounts of real life people and events do need transitions between them, but some of it, only Dean's email recipients would find interesting enough. Perhaps he's aware of this though, as the first seven or so email-reprinted chapter introductions are full of self-aware and at times self-deprecating commentary.

The slow start of the first chapters seems to reflect Dean's slow start in Bath, his struggle to get comfortable with a sense of self in a new place, because once things start clicking for him, the reader gets what they want, too. I was hooked, fully drawn into the story. I too wanted to drink a lot of beer, in essence taking part in the story. Beer remained a constant throughout Dean's adventures but served more as a backdrop, or at times, a catalyst for action.

Through the humor-filled chronological episodes of Dean's relations with his fellow exchange students, host family, cohorts at his internship, cell phone, The Red Hot Punk Rock Goddess and her band, and his endless search for non-disco night life, Dean's true self shines. It shines too during the engaging political history part of the story, when journalist Dean and

a photographer take their Spring Break in Belfast and he disregards the locals' warnings to stay away from certain parts of the city.

The art of his writing is not only in bringing this story alive but his personality comes alive too, as it should. After all, autobiographical writing is inherently personal. Duh. So when a writer can't get his/her personality entangled with their recounts of their life story when what good is it? Dean, however, gets it!

And so does Craig. Craig's wackiness takes center stage before he even fills us in on any details. The sheer fact that he's setting off solo to the forbidding Antarctic pretty much speaks for itself.

Call it ironic, but pretty much my only knowledge of the Antarctic came from a PBS documentary about Ernest Shackleton that I had seen just a few months before this book came out. No, Craig does not have to depend on his mathematical and navigational wits, among a hell of a lot of other things, to survive and keep his crew alive like Ernest did. (Case in point, Ol' Ernest Shackleton faced an invitation to the Donner Party; Craig, letting no buffet go uneaten or not written about, faced the scale upon his return home to California.) Ernest pioneered Antarctic exploration so that punk rock dudes like Craig would have bragging rights on something that none of his friends has done!

A similarity with Dean's side of the book is that Craig's side also starts out slow. I wanted immediate Antarctic action but I had to be patient for him to get there. A week in Buenos Aires brought Craig some pretty cool times with old and new friends, but once the real reason for this journey kicks in, the cadence for the Antarctic experience is set.

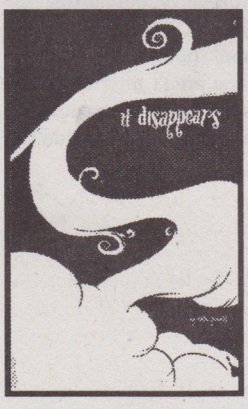
Aboard Lyubov Orlova, a 328-ft ship, Craig doesn't waste any time getting himself established with a clique of new friends dubbed The Naked Shackeltons, settled in to his cabin with his "girthy 37 year-old successful Mexican as director for a medicinal firm in Chicago" roommate and singling out one of the ship's spicy Russian waitresses to be the object of his desire for the remainder of the trip.

Craig's got quite a talent for keeping himself entertained and thereby entertaining others around him. His penchant for mischief is a guiding force behind his narrative as is his upbeat sense of humor and wit. He's able to capture it all well in his recounts of the party he and his roommate threw in their cabin, Naked Japanese Man, Dude The Weird Guy, penguins (and their shit!), Shane the less-than-amiable ship's captain, and the Annual Plump Penguin Award Banquet.

In addition to his hilarious character sketches and snapshots of particular events, his writing about Antarctica itself is the tie that binds it all together here. For the vast majority of us who will never experience Antarctica first hand, there are sensory treats here that allow us to get a feel for and a glimpse of the coldest, driest, most pristine chunk of land on Earth.

Both Dean and Craig had experiences that added a lot to their respective lives – and isn't one affect of reading autobiographical writing to gain something from the writer's life experience? This split book entertains and allows readers to do just that.

-Jessica Mills



It Disappears
Nate Powell
72pp • B&W • $9.95
Soft Skull Press • 71 Bond St., Brooklyn, NY 11217

This story, a (short) "graphic novel" type comic book, comes prefaced with such an earnest and personal author's note that I feel guilty about not loving the damn story. Mr. Powell tells us that this philosophical rumination on social responsibility is drawn from a personal experience. So personal the book wasn't meant to be published. (Lo and behold, it is somehow a product on the open market for ten bucks- so much for the sanctity of the personal, eh? That considered, I guess I need not feel guilty!)

As a narrative, the story weaves two elements: two men in a snow-covered rural setting debate the appropriateness of removing oneself from society in one storyline; in the other a young man on a hilltop at night is transported to a place where animals talk to him of the privilege inherent in man's place on the ecological ladder. Both storylines intensify after a double-page spread of a jet plane crossing the sky. The debate between the men in the snowy night grows heated. (And, no, this is not the sort of book where the guys retreat to phone booths to strip down to their swim trunks and then beat the shit out of each other and the local landscape.) A giant white blob through a forest chases the young man.

As some of the dialogue makes explicit, bringing up the philosophical issues that are the cores of these intermingled storylines is timely and socially important. Humans currently dominate the natural world. U.S.-ians/Americans currently dominate the human world. Bombs are now going off and ecological catastrophes are taking form because of these issues. Again as the dialogue mentions, what are essentially philosophical issues to us (U.S.-ians/Americans) are killing people, almost all of them not "ours" (for now).

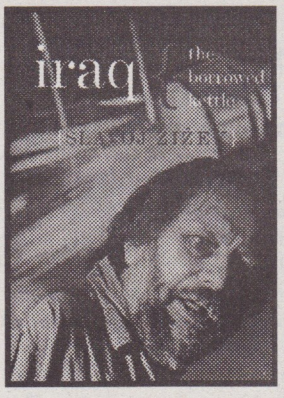
Unfortunately Number One: I didn't find any answers here. I'm not at all clear on what the final panels of the book are trying to express.

But Number One: If you need to get someone thinking about our place in the world, you might want them to read this. If you're already thinking about it, seeing someone else is too might comfort you.

Unfortunately Number Two: I found the artwork difficult to interpret (the jet plane double-page spread took three readings before I realized what was pictured) and therefore uninformative. Various art-conveyed plot elements where meant to do more for me than they did, I think. Due to my problem with the art I can't even determine if one of the fellows in the snowy-night debate is the young man from the talking animals storyline. Working in black and white on soft paper tends to limit artists' techniques for establishing moods. Big wads of inky blackness with white counterpoints are what you get! Hence, the reliance on snowy night visuals that lend one meaning to the book's title. And, hence the limited range of visual information to define such things as smoke from a fire, a jet's contrails, or the amorphous blob chasing the young man! If you're not a full-time comics reader, I think this art will be a barrier to your "getting" the book.

But Number Three: If you read a lot of B&W comics, you probably will understand the art better than I did. There are plenty of folks who enjoy reading books similar to this and would find my opinions of this art to be absurd.

-Seth Hollander



Iraq: The Borrowed Kettle
Slavoj Zizek
188 pages * $26.00
Verso Books
180 Varick Street
New York, NY 10014-4606
www.versobooks.com

One of the easiest ways to get a pulse on the country is to work in a bookstore. You can practically tell what issus are in the public mindset by what they buy. With the success of Michael Moore's *Fahrenheit 9/11*, interest in politics is in fashion once again, and the masses are descending on booksellers in droves, trying to make sense of the world around them.

Times like these are few and far between, and currently, books like ?i?ek's actually have a demand – at least, more than they usually would. At other times, topical political books such as this languish on the shelves, only purchased (or stolen) by the occasional political junkie who more often than not already knows and agrees with the points presented.

Publishers know this, and will often push this sort of material in an attempt to keep up with the buying habits of the public. The problem lies

with this same public, hungering to make sense of their volatile surroundings. Authors are pushed like candy, and all too often the masses stick with the brand names like Moore and Franken. And so we have Zizek's *Iraq: The Borrowed Kettle*, a book that practically screams with currency.

Zizek isn't a new face with the cultural criticism crowd, but he's hardly the most noted. Issues of American international policy don't usually call for insight from a senior researcher of social studies in Slovenia. That's too bad, as he presents his points in a fashion that's more palatable than hardcore critics like Noam Chomsky or Michael Parenti.

He uses sarcasm, irony and humor in his study of the Bush's regime of the Iraqi issue, with up-to-the-minute updates of the key players with such immediacy that one can't help but wonder if his writings didn't go straight from his desk to the printer. But therein lay the main problem with this book: several of his pontifications have borne out to be true, and sometimes false, under our ever-watching media.

Zizek's title comes from a riddle originally poised by Sigmund Freud about the nature of dreams, poised as possible answers to returning a broken kettle: the borrower replies that one, "I never borrowed a kettle from you; two, I returned it to you unbroken; three, the kettle was already broken when I got it from you."

The point, Zizek says, is that the Bush administration is returning a broken kettle in the form of the Iraqi nation. If the people of Iraq complain about their plight, the U.S. can use any and all of these excuses, so long as they do it vehemently.

Which is precisely what has happened, as anybody who has paid attention to the situation knows.

But to expect the public to purchase a book that will only tell them what they want to know is to invest in a lost cause. To make up for the immediacy problem, several other essays are included, which work as a history lesson in reverse. Unfortunately, with the lack of immediacy, Zizek also loses his sense of urgency, and his analysis becomes bogged down in rhetoric from ancient philosophers.

This is fine for the political junkie or those versed in such polemics, but if the idea is to get the general public interested in such affairs, Zizek will have the average housewife looking to Oprah for insight. Cultural criticism books have a fine line to walk – they must be informative, fact-based, entertaining, and insightful. With *Iraq: The Borrowed Kettle*, Zizek has managed to hit three out of four. But for his message to reach the audience to which it's intended, he'll have to improve his average.

-Dean Carrico

José Couso, La Mirada Incómoda
Compiled by HAC
208 pages • 15 Euros
www.josecouso.info

On April 8, 2003 the US Army invaded Baghdad. Once the city was occupied and after the army had secured their positions (showing the world again that the USA doesn't have any protocols or rules to follow, nor anyone to answer to for their acts) they proceeded to make a few things clear.

On this particular occasion, their target was the non-allied international media. This media, in times of conflict, digs for more information than that which is released by the US Army press office. The first targets were the central offices of Al Jazeera and Abu Dhabi. Air-ground missiles shot from American planes, resulting in one death and irreparable logistical and material damage, hit these two Arabic broadcast stations. Later that day, and the focus of this book, was the attack on the Palestine Hotel. The Palestine Hotel was the base for more than 300 independent associated international presses. The reporters and photojournalists who were filming events in Baghdad during the occupation were staying there. These three targets were in a radius of 550 yards of one another in a residential area, and their locations were given to the US Army beforehand.

José Couso, a cameraman for the Spanish Channel Tele 5 was one of the three reporters who were killed the eighth of April of 2003 while he was filming the occupation by the US Army. While filming from the balcony of his room on the 14th floor of the Palestine Hotel a US Army tank fired a missile all the while knowing that it was a civil enclave, knowing who was there, and knowing that nothing was supposed to happen to them. Sergeant Shawn Gibson fired the missile after receiving the order from Captain Philip Wolford, of M1A Abrams of the A64 Division. The US Army claims in their defense, that they saw Fedayeen militants in the lobby of the hotel that evening and decided to shoot a few projectiles at the top floors of the hotel. Of course, they weren't aiming at Fedayeen militants—they weren't ever there. Nobody was pointing to the tanks from the hotel as they also claimed. Nobody was gathering information about the tanks position with binoculars from the roof. These excuses were used to justify the attack. What *was* happening at the hotel was the gathering of hundreds of professional journalists, reporters, and people who were talking to other people about what was happening in Baghdad—this apparently was seen as a threat.

Brothers, Friends, and Comrades of José Couso (HAC) was the group formed after Couso's murder. During the last 15 months they have been fighting and demanding investigations. They are also demanding that the US and Spanish governments take legal responsibility for Couso's untimely death. After receiving pressure from the group, the Spanish government's response was the same as that of the US. Quoting George Bush Jr. in regard to Couso, "War is a dangerous place." José Couso knew that, and so did everybody else staying in the Palestine Hotel during those 2 weeks or more. These intimidation tactics didn't serve to keep them away or quiet, and those attempts to homogenize the media through fear is exactly what motivated and continues to motivate these independent reporters, and what continues to threaten the official version—the very reason for this attack.

This book is a compilation of personal testimonies, essays, and photos put together by the HAC and serves as a great source of information about what is happening in the middle east conflict by giving information about the "legal" mechanisms of war and the daily life of war reporters. The book serves as homage to a humble man who loved his job by people who worked with him, knew him, loved him, or were somehow touched by his story, and therefore the reading is intensely human and emotional. The book openly condemns the culprits of this war crime and demands further investigation to bring some justice to the case.

There are pieces written by his brother, wife, and mother which are touching and emotional, so much so that I got goose bumps while reading them. Other pieces are by his co-workers, some of whom were with him in the Palestine Hotel when he was killed and escaped his fate; these testimonies are terrifying and haunting. There are also texts by other journalists where you'll find first hand information and great analyses about freedom of speech and the revolting ways in which information is hidden during times of war. Intellectuals and artists submitted essays and poems. *José Couso, La Mirada Incómoda* also contains an informative and moving section filled with documentary photographs of the HAC in action, political cartoons, and fliers. But most of all this is a book filled with first hand reports, sadness, confusion, anger, and energy that aren't filtered by anyone. Sadly this book won't make it to the hands of those who could use the information the most— Americans, and even if it did, they wouldn't be able to read it since it is a Spanish-language text.

-Paco

MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

ROAD TO RUIN

This was the month I was going to avoid seeing any political documentaries. I thought I would just stick with some ordinary narrative dramas and comedies. Well, unfortunately, that didn't happen. All three films I'm reviewing this month are documentaries and two are political. It's summer anyway so naturally there wasn't anything I really wanted to see. Plus I couldn't pass up some of these.

Outfoxed exposes the right-wing leanings of the self-named "fair and balanced" news network Fox News. Most people know that Fox News supports the republicans, but to see it presented in a condensed and revealing way is very alarming. All conceptions of news as objective and relevant have been long abandoned by television. In **Outfoxed** a former music composer for the station discusses how he created the music for the Fox Alert which was intended to signal some shocking and important news. It was created when the Columbine massacre occurred and meant to be used for those type of situations. Now it is used for anything even when some celebrity does something.

Outfoxed interviews former Fox employees and media analysts, but the most revealing footage comes directly from the network itself. Bill O'Reilly, one of the major pundits on the station, invited Jeremy Glick whose father was killed in the World Trade Center on September 11 to appear on his show. Glick's name had appeared on a "Not In Our Name" newspaper ad and O'Reilly's people pursued Glick. Glick decided to go on the show so he starting prepping for his appearance. He taped episodes and timed how long a hostile guest would be allowed to talk before O'Reilly cut him off. Glick wanted to make one point on the show before he was kicked off.

Glick remains calm on the show making his points clearly, but when he says something O'Reilly disagrees with, O'Reilly goes crazy. O'Reilly asks Glick what he thinks his father would think about what he is doing. Glick calmly answers that his father didn't believe Bush was legitimately elected president. O'Reilly freaks out and kicks him off the show. On later episodes O'Reilly continues to insult Glick and lie about his appearance. When Glick asks a lawyer if he can sue O'Reilly for libel, he is told that he would have to prove that O'Reilly knew he was lying. Since O'Reilly lies so much about everything it would be impossible. I find it disturbing that lying is just so casually accepted.

Glick's appearance on O'Reilly's show is just one example of how the network attempts to remain "fair and balanced". Another commentator announces on his show a countdown of how many days until George Bush is re-elected president. The people who run the network send out memos each day stating what topics they would like covered. One reporter was told to cover Ronald Reagan's 90th birthday at his library in California. When he couldn't show things in enough of a celebratory way, he was suspended. **Outfoxed** focuses mostly on the political coverage. It didn't even get into other issues like the rBGH growth hormone controversy covered in **The Corporation**. (http://www.outfoxed.org)

If you are interested in stopping Fox from using the "fair and balanced" slogan go to http://www.alternet.org/fightfox.

After seeing **Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire**, I ran into my conservative neighbor at the bar next door. I usually don't discuss politics with conservative punks, but sometimes it is fun. He explained to me that even though he won't be voting in the election (Kerry will win California so why bother, he figures), he fears Kerry more than he fears Bush. I wonder about American and fear. Are we really that afraid?

Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire takes the point of view that we are. The government helps by building up our fear of terrorism and using it for their means. It's a good argument considering there were no weapons of mass destruction found in Iraq. The Bush contingent comes across as war hungry chicken hawks, explained as someone who loves war, but has had no experience in it. Bush is seen as a cheerleader who dresses the part when necessary. His administration has no respect for the American qualities they are supposedly defending. (http://mef.tv/)

Enough with the politics. How about some punk? **Ramones Raw** is an amazing new DVD. I didn't expect much at first. Any DVD that claims to be definitive always makes me too skeptical. Remember the Germs DVD a few months back? In this case I can't tell you how happy I am to be wrong.

Ramones Raw starts out like most. The Ramones are playing to a huge crowd in Buenos Aires. The band is hanging out backstage then gets ready to go on stage in front of screaming fans. I immediately think it is one of those documentaries filmed at the end when someone figured out they should probably be documenting these guys. The next scene is a reporter in a hotel room asking where did the name Ramone come from? Johnny calmly starts to explain and I think they've got to be kidding. Luckily I was fooled.

Ramones Raw is not a band documentary in a traditional sense. There is no attempt to tell the story of the Ramones. It is something I am sure not many bands could pull off and such a nice change of pace from your average band film. What you get is backstage and road footage mostly shot by Marky Ramone on his camcorder interspersed with live footage and other band events. There is no attempt to keep a chronological order. Footage switches between countries and events and back without hesitation. It manages to work.

The viewer is treated to the most candid shots of the band. There are a few bathroom scenes with a band member relieving himself. Johnny jokingly asking Marky if he shot any pretty girls. Naturally, he did. Joey is laughing and making faces into the camera. Fans in Buenos Aires chase the band. The band is heard joking about the situation while they are driving in the van and we see the fans running down the street or driving in their cars following the van. Johnny yells out at them, "watch the road!" The band is almost panicking, but still amused by the situation. CJ adds, "Mark, get those two old ladies on film. They'll probably take their hair off and they're kids in disguise." The Ramones still treat their fans great. They sign autographs in train stations and in restaurants. They take pictures. They are also fans. You see them getting their pictures taken with Grandpa Munster, Carly Simon and Drew Barrymore.

When the band is at a zoo in Australia, Marky films them from a distance and narrates like a naturalist. In Italy their van gets into a three-car accident. There is a shot of the Ramones standing by the side of the highway waiting for help while cars fly by. It is my favorite shot. I would have loved to be driving by and saw the Ramones standing there. "Fortunately, no one got hurt, " someone mentions. Cut to a shot of Joey standing by a totaled car. He laments the loss of his Fiat.

In addition to all the great candid footage, **Ramones Raw** contains a bunch of TV performances. The best being their appearance on the Uncle Floyd show in 1979. The band performs while Uncle Floyd jokes around in the studio. He tries to make them announce the commercial break, but they aren't too cooperative. There is also a bit from the Howard Stern show where Joey and Marky play golf with the first Bush and discuss getting rid of Saddam Hussein. Gilbert Gottfried when he hosted *USA Up All Night* pretends to be the fifth Ramone in between showing **A Nightmare On Elm Street**.

There are also twelve songs from a 1980 concert in Rome, deleted scenes and commentary from Johnny, Marky and director John Cafiero. **Ramones Raw** is a truly great collection. I watched the entire DVD in one sitting and I could have watched much more. (http://www.image-entertainment.com)

I am always looking for film to review. If you made one, send a copy to me c/o *MRR*, PO Box 406760, San Francisco, CA 94146-0760. E-mail me at carolyn-mrr@juno.com if you have a film screening in San Francisco. I will go see it.

FINAL CUT BY STEVEN SPINALI

WHEN THE CONSPIRACY THEORIES COME TRUE

When it comes to showmanship, Michael Moore has the act down pat—and that's probably the better for us. Documentarians Jeremy Earp and Sut Jnally may not have Moore's talent for PR, their **Hijacking Catastrophe** fires damaging mortar rounds at the whole Bush foreign policy doctrine.

Not surprisingly, the doctrine didn't start with George W at all, but his father. Under the influence of uber-conservatives like Paul Wolfowitz, a frightening policy was conceived. With a declining Soviet empire, it was seen as a time to seize spheres of influence overseas and mandate power by military force, if necessary. It accepted the notions of the preemptive strike, unilateral action, and heavy use of propaganda.

A few of the talking heads here, like Daniel Ellsberg (of *The Pentagon Papers*) and writer Norman Mailer offer historical context. Others, like Lt. Colonel Karen Kwiatowski, was actually present as the Pentagon authored its strategy to sell an Iraq war to the American people.

Scott Ritter, the former head arms inspector for the United States, had already gone on the record to say that Iraq's threat had been neutralized. "(Bush) bushwhacked the American people" he claims with indignation.

According to Jhally and Earp, the way we were bushwhacked was even more shocking because it came with the approval of Congress and a pliable news media. The networks, with their dramatic news intros and ceaseless coverage, were given all the product they could handle.

"The people can always be brought to the bidding of the leaders... All you have to tell them is that they're being attacked..." (The quote, presented early on, is from Hermann Goering, testifying as Nazi propaganda chief.) The five-color danger code system never seemed to turn green, and each hike in urgency always seemed to be accompanied by some vague, unsubstantiated threat. The announcements usually happen around the time of major political events, like Conventions.

One of the film's most effective moments is when the filmmakers outline the strategy to invade Afghanistan. Most often claimed to be an effort to crush warring chieftains, the truth only became clear after the fighting. The four major U.S. military bases in Afghanistan were located evenly across a curving line—conforming to a projected natural gas pipeline. As it happens, Afghanistan is rich in natural gas, and protection of these assets is in the American interest. Also telling are the photographs of Bush Sr. and Cheney rubbing shoulders with Saddam Hussein and Taliban interests; they're not fickle about their bedfellows so long as they're easily controlled.

In the view of Jhally and Earp, a relatively small group of neo-conservatives have effectively hijacked American foreign policy. Disregarding Section 51 of the United Nations charter, they put the U.S. above international law. **Hijacking Catastrophe** is lucid and gripping as it defines this small, powerful conspiracy—whose legitimacy will soon be decided at the polls.

Many Americans (including myself) sniggered when then President Clinton and referred to a "vast right-wing conspiracy" aiming to bring down their administration. After all (or so popular logic goes), he wasn't doing a bad job by himself.

Well, it turns out that he may have been right. Dense with inside information and chilling interviews, **The Hunting of a President** (a new documentary by Barry Thomason and Nickolas Perry) persuasively argues the point.

Hunting... is a slick and witty piece of filmmaking—less emotional than **Fahrenheit 9/11**, and certainly more tightly argued. The thesis: that elements of the political right had been accumulating information, of various quality, since even before Clinton's election—an effort aiming eventually to throttle the president's power.

The most promising materials for the far right attack evolved from the Whitewater land deal, a real estate contract that involved Clinton friends David and Susan MacDougal. But things began to unravel when a cabal of Reagan-appointed justices appointed conservative Kenneth Starr as independent prosecutor. Investing thirty million dollars into the investigation, he couldn't find any criminal misconduct. But through a legal sleight of hand, Starr was able to nearly triple the legal costs in a new investigation—infamously pointed at Clinton's sex life. And nothing grabs headlines like sex in the White House.

Meanwhile, Susan MacDougal had been committed into a maximum-security prison for refusing to cooperate with Starr's pit-bull prosecutors, and forced to wear a red uniform—the color reserved for child murderers. In her bus trips with other prisoners, she was locked in a cage, the object of severe taunting while male convicts masturbated at her. Paradoxically, it's Susan MacDougall (she refused to cut a deal to perjure for Starr's investigators) who comes across as the story's real hero.

Conversely, Kenneth Starr willingly took the role of villain. Always taking care to provide a veneer of impartiality, he aimed his legal guns at Clinton's friends while his staff continued to illegally leak information to the press.

When the ejection of the president failed, Clinton was left with a lame-duck administration and an anti-Democrat backlash—a de-facto coup that was clinched in the Florida election debacle.

The Hunting of a President is a historical corrective that also attempts to be entertaining, a jaw-dropping companion to the revelations of **Hijacking Catastrophe**.

My advice: see both. But first, take a break at the beach with some giants.

In the early-60s, the skateboard scene was mostly a way for L.A. surfers to practice when the waves weren't rolling. Skateboard legend Stacy Peralta, who championed skateboard culture in **Dogtown & Z-Boys**, hits the high water with **Riding Giants**. It's visually breathtaking summary of the whole surf thing, and a revelation for those of us who'd drown in two inches of water.

As with **Dogtown...**, the theater was nearly empty during my showing; and like the previous film, this relies on loads of amazing vintage footage mixed with slick editing and interviews with the giants of the sport.

The salient difference between skateboarding and surfing is the fact that, with surfing, you could die. Peralta starts with a quickie animated history of the sport, with asides to explorer John Emerson and King Kamehameha, through the pioneers of the 30s.

While the beat scene was percolating in the 50s, a burgeoning surf culture took root in Hawaii's North Shore, where some of the most massive and challenging waves are found. These "beach bums" were dropouts from society; they lived to surf, and in the beginning, they would pool all their meager cash together to rent a single beachside cabana.

According to several beach veterans, modern surfing works on a much more compressed timescale; that is, before **Gidget** and After **Gidget**. After the movie came out in 1962, the waves of the North Shore were suddenly packed with new surfers, a half-dozen cramped on the same wave. Before, greats like Greg "The Bull" Noll, wearing his trademark bold-striped trunks, had hotspots like Waimea Bay all to themselves; after, the north shore would be packed with surfing newbies, kids attracted by the easygoing surfing lifestyle. Artists like Dick Dale, The Ventures, and the Beach Boys rose to the top of the charts.

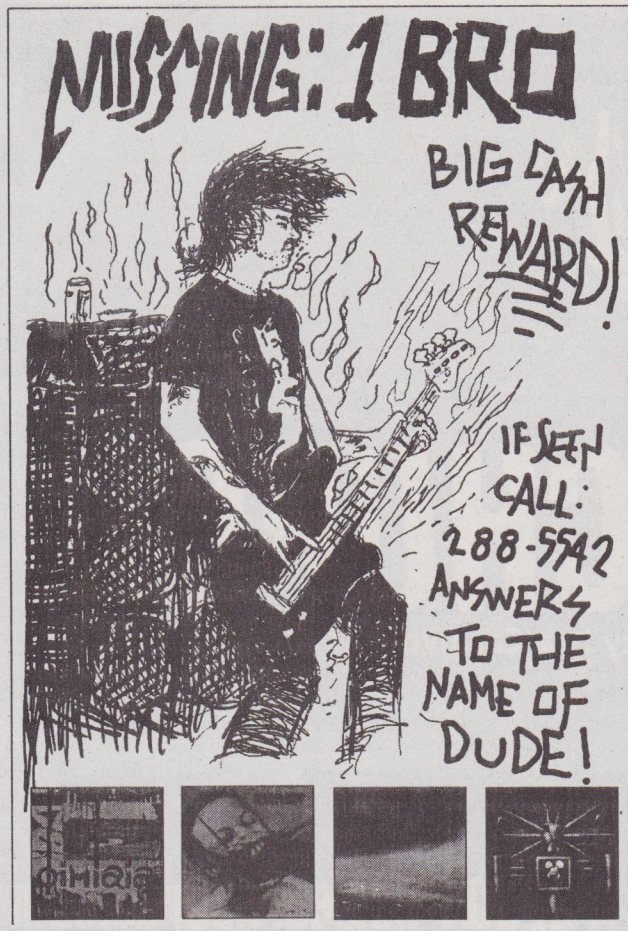
According to Peralta, the development of the sport has been as much geographical as technological. Innovations in the size of the boards made for increased flexibility, and the breakaway leash has saved more than one surfer from a killer undertow. But often it was dependent on finding new waves—which some felt couldn't be ridden.

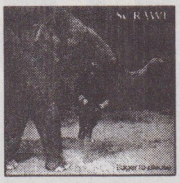
Half Moon Bay, not too far from San Francisco, was one such area. At their best, the waves were thought to be the equal of Waimea Bay—but the icy waters, rip currents, and jagged rocks left behind shattered boards and more than a few victims—including surf legend Mark Foo.

But with the appearance of modern masters like Laird Hamilton, the whole picture changes again. Assisted by a jet ski and a spotter on shore, he could now ride the fastest and least accessible waves, which otherwise would have vanished before you could climb on your board. (Included is footage of what many feel is the greatest surf ride ever.)

With **Riding Giants**, Peralta has done it again, and hopefully you'll have a chance to catch this one before it vanishes from theaters.

Comments? Email me at anywhichway@myway.com.





ASUNDER "A Clarion Call" cd
FLESHIES "Gung Ho!" cd
UNPERSONS "IV - Self Portrait" cdep
LE SCRAWL "Eager to Please" 10"/cdep
YETI "Volume Obliteration Transcendence" cd
DIMLAIA cd
SKEW WHIFF "Taedium Vitae" lp/cd

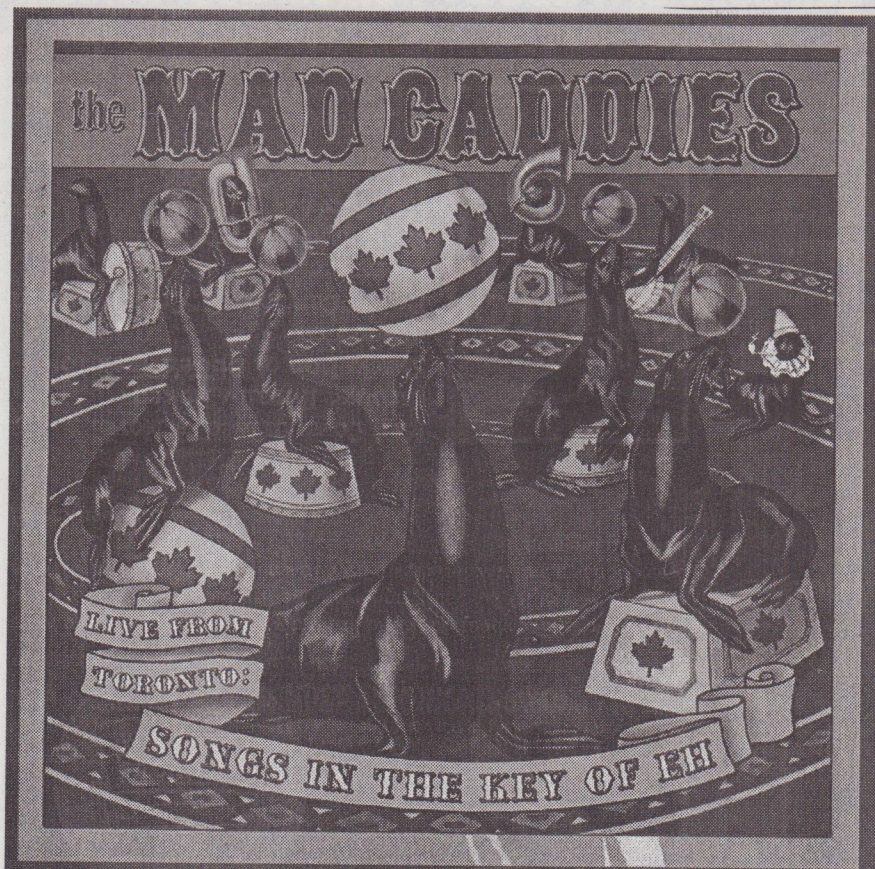
ARTIMUS PYLE ep
ASUNDER / LIKE FLIES ON FLESH split lp/cd
BLATZ / FILTH "The Shit Split" lp/2xCD
BLATZ "Cheaper than the Beer" ep
BRAINOIL lp/cd
DIMLAIA cd
DYSTOPIA "The Aftermath" lp/cd
DYSTOPIA "Human=Garbage" cd
FIELDS OF SHIT 10"
LE SCRAWL "Too Short to Ignore" cd
LUDICRA "Hollow Psalms" cd
MEDICATION TIME "One Free Miracle Ticket" cd
NIGEL PEPPER COCK "The New Way" lp/cd
TARANTULA HAWK (album #1) cd
TARANTULA HAWK (album#2) gatefold lp
TEEN CTHULHU "Ride the Blade" lp
TOTAL SHUTDOWN "Broadcast Performances" ep
YETI "Things to Come" lp

EP = $4.00 / $6.00 World
CDEP = $6.00 / $10.00 World
10" = $8.00 / $12.00 World
CD = $10.00 / $13.00 World
LP = $10.00 / $15.00 World
2xCD = $12.00 / $15.00 World

All prices postpaid via
Media Mail (US) and Airmail (World)
You can order online at www.lifeisabuse.com
or send money order or well concealed cash to:

LIFE IS ABUSE
P.O. Box 20524
Oakland, CA. 94620
www.lifeisabuse.com

LIFE IS ABUSE



the
MAD
CADDIES

Perform 19 death defying live songs on their newest release:
LIVE FROM TORONTO:
Songs In The Key Of Eh

IN STORES
SEPTEMBER 21st 04
CD ONLY

FAT

Fat Wreck Chords
P.O. Box 193690 San Francisco, CA 94119
www.fatwreck.com / www.madcaddies.com

A SERIES OF NEW AND MOST ASTONISHING SONGS BY THE BEST TRAINED & GREATEST MENAGERIE OF PERFORMING MUSICIANS.
EXECUTING DIFFICULT TRICKS WITH THE EASE, GRACE, PRECISION AND CLEVERNESS OF HUMAN BEINGS.
A WONDERFUL DISPLAY OF BRUTE INTELLIGENCE AND REASON, POSITIVELY AS REPRESENTED.

RAW D-BEAT
Their 3rd ALBUM
OUT EARLY MAY ON LP & CD

hardcore holocaust
www.hardcoreholocaust.com

Check out the website for our upcoming release schedule, massive mailorder catalog complete with pictures and descriptions, plus our available releases which include the following

D.E.A.D. early discography
CD coming soon after

DECONTROL "The Final War", coming soon!

AARITILA "...JA KAIKKI KUITENKIN PÄÄTTYY KUOLEMAAN!" CD
VIIMEINEN KOLONNA "Irvikuva" CD
VIIMEINEN KOLONNA "Aistien Juhlaa" CD
AUSGEBOMBT "HellBomber" LP / CD
WORLD BURNS TO DEATH "No Dawn Comes...Night Without End" 7"EP
WORLD BURNS TO DEATH "the Sucking of the Missile Cock" LP / CD+
NAILBITER "Abused" LP / CD
SEVERED HEAD OF STATE "Anathema Device" LP / CD
RELIGIOUS WAR "Cracked System" LP
RIISTETERROR - Tääbajärä Hardcore 7"EP
RAJOITUS "Discography" CD
DRILLER KILLER "And the Winner Is..." LP
BLACK UNIFORMS "Splatter Punx On Acid" LP
also these distributed titles:
DOG SOLDIER 7"EP (ex-Blood Spit Nights)
HELLSHOCK "s/t" 7" EP
ASSASSINATE "s/t" 7"EP
FORÇA MACABRA "Caveira Da Forca" LP

USA cash-ppd rates: LP $9, CD $8, mCD $7, 7" E.P. $4
get in touch for international or combined rates & trades
HARDCORE HOLOCAUST RECORDS & DISTRIBUTION - CONTACT
--PO BOX 26742, RICHMOND VA 23261, USA--
Check out www.hardcoreholocaust.com for a constantly updated distro w/HardCore-PUNK & Crust from across the world!

RECORDS

Send MRR your release for review. Don't send wimpy, arty, emo, metal or MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include post-paid price and contact information when mailing. If possible, send two copies of vinyl records (one for MRR, one for the reviewer). *We will review CDs, but just CD-only releases.* If on vinyl and CD format, send us the vinyl. We are reviewing demos again, so send HIGH quality cassette-& CDr only releases directly to: Erin Yanke, PO Box 1113, Portland, OR 97207. *No reviews of test pressings or promo CDs without final artwork.* Staff: (TB) Tim Brooks, (MC) Mitch Cardwell, (RC) Rob Coons, (CC) Carl Cordova, (AC) Arwen Curry, (AD) Andy Darling, (DD) Dr. Dante, (SD) Sean Dougan, (JA) Jake Filth, (JF) Jonathan Floyd, (JH) Jeff Heermann, (VH) Vince Horner, (KK) Kenny Kaos, (CK) Carolyn Keddy, (RK) Ramsey Kanaan, (RL) Ray Lujan, (BM) Bobby Manic, (HM) Hal MacLean, (AM) Allan McNaughton, (NT) Negative Tom, (GN) Golnar Nikpour, (DP) Donna Poole, (WM) Wm. Rage, (SR) Sandra Ramos, (SP) Spencer Rangitsch, (WR) Will Risk, (BR) Bruce Roehrs, (RR) Roy Rohlfing, (AS) Andrew Scott, (SS) Steve Spinali, (MT) Mike Thorn, (RW) Ryan Wells, (SW) Shane White.

ABC WEAPONS – "Bold Defense Of Zion" EP

ABC WEAPONS from Australia break things down with some multi-tempo HIS HERO IS GONE-style punk that mixes in some straight-forward crust parts. Deep rumbling production, snarled vocals…you should know the style by this point. And when it was all said and done, I thought this was a pretty damn good release. (RC)
(Global Warning, PO Box 242, Northcote 3070 Victoria Australia; globalwarningrecords@yahoo.com.au)

ACHILLES – CDEP

This is pretty uninspiring mid-paced metalcore akin to far-less-technical BOTCH. It's their first release and they're new so perhaps there'll be something worthwhile in future days from this Rochester band—but for now, I'm not hearing anything here that moves me in any way. The vocalist annoys me too. (EL)
(Luchador, 32 Ivy Cottage Ln., Rochester, NY 14623, www.luchadormedia.com)

AJAXFREE / SICK TERROR – split EP

Wow, some pretty bizarre electronic grind fuckery here from these two noise-loving Brazilian bands. The one-man AJAXFREE proudly and prominently wears his influences on his vomit flecked sleeve: BOREDOMS, MR. BUNGLE, JOHN ZORN, MERZBOW, ATARI TEENAGE RIOT and NAPALM DEATH are all listed as "inspiration" in the liner notes and it's easy to hear why. The ATOMSMASHER project from Dave Witte and James Plotkin of OLD is an apt reference point as well—both feature grindcore source material being mangled and regurgitated via computer-generated noise-making. SICK TERROR is much more standard fast heavy hardcore, but still has plenty of tweaking and squealing noises all over and between the songs. Pretty interesting stuff, but I'm sorta left with the impression that the creators on this are being a little too deliberate in their "let's make music that's *weird*" approach. Not too off the mark though. (EL)
(Blindead, Box 26, 671 21 Arvika, SWEDEN, www.attack-fanzine.net)

ALL FOR NOTHING – "Start at Zero" CD

They start at zero, and eight songs later end up in a diaper full of shit. This is the kind of new school youth crew HC that adolescent angst-filled BRIDGE 9 fans can't get enough of. Like a high school badminton match, it's tough yet melodic. Think XXL hoodies and sparrow tattoos. Oh yeah. CD includes no lyrics, but a full-page thanks list. (VH)
(AFN, Zuidplein 277, 3083 CS Rotterdam, THE NETHERLANDS)

ALL SYSTEMS FAIL – "Armchair General" EP

Holy fockin' Moroni!!! Haven't heard punk this good coming out of SLC since HATEX9 20 years past! Mixing upper-mid tempo Japanese punk with slow, early Italian stylings, these four boys do it well. Thought-out, caring, interesting lyrics. This is almost totally sick, and I love to see a band proudly proclaim themselves "political." Solid proof that punk thrives in places beyond Portland or Austin. (JA)
(Loderbrock, PO Box 25453, Salt Lake City, UT, 84125)

AMANDA WOODWARD – "La Decadence de la Decadence" LP

I cannot believe I missed this band when they came to the Bay Area! Absolutely pummeling mid-90s hardcore at its finest. Hailing from France, and reminding me of other French hardcore bands like JASMINE and FINGERPRINT, AMANDA WOODWARD have to be one of the most angry "emo" bands around. The music is a raging, crunchy, guitar-driven onslaught that periodically descends into introspective noodling reminding me quite vividly of those similar moments on the CITY OF CATERPILLER LP. The vocals however are what really sets this band apart. Completely powerful, gruff and from the gut—not like any other contemporary band I can think of in this genre off the top of my head. It is this marriage of an old style worth reviving, new techniques and sounds (lots of echo pedals), and completely unapologetically angry and amazing vocals that makes this record great. (SP)
(Code Of Ethics, c/o Ronnie Abril, 3127 Avenida Laurel Real, Tuscon, AZ 85712, codeofethicsrecs@hotmail.com)

ANODYNE – "Lifetime of Gray Skies" LP

ANODYNE play what I would call (if I was describing it to a friend) "you know, that kind of tech metal shit...really heavy and they're real good at their instruments." I think it is pretty impressive, but it does very little for me. I think that is because I just don't like metal that much in the first place. Unless the songs are really great, I can't dig it. Kids who are into the likes of ENVY, MAJORITY RULE, DILLINGER ESCAPE PLAN, CONVERGE, or PG.99 might freak out over this. (WR)
(Level Plane, PO Box 7926,Charlottesville, VA, 22906 www.levelplane.com)

ASSAULT – LP

Powerful, driving, epic metallic hardcore from these Japanese punkers. A slight nod to AMEBIX in their epic feel, but much faster and energetic than those stenchcore heroes. ASSAULT are a bit more tuneful and melodic as well, with nice counter-melodies thanks to the amazing bass playing of Kaoru. A pretty great release for this band, though, admittedly, it pales in comparison to their live performance. This is an American vinyl pressing of their CD that came out on the Japanese label HG Fact last summer. (MT)
(Partners In Crime, PO Box 11787, Portland, OR 97211)

ASTEROID B-612 – "The Greenback Blues" CD

What you got is 11 tracks Live from the WMFU studio in the depths of New Jersey (that's right, isn't it?), recorded for broadcast on that station. ASTEROID B-612 (who, again?) are a tough-sounding Australian band in beer-soiled t-shirts and grubby trainers that bring countrymen the SAINTS or even RADIO BIRDMAN to mind—it's high-calorie rock 'n' roll with a untamed Wild West quality. Good thing, in other words. "You Always Got Something to Lose," "Not Meant for This World," or "Edge a Little Closer" work 'cause they touch base with classic rock 'n' roll of 30 years distant (note their reverent cover of the STOOGES' "Down on the Street") yet still sound eager and *modern* in the 21st century sense of the term. Disclaimer: this recording dates from 1996 so it's not *all* that current—but it still bookmarks a moment of drunken enthusiasm and *joie de vivre* when the future wasn't so up-close-and-personal and the 90s were only half-done. Good band. I call them "awesome." (JH)
(Off the Hip, PO Box 1211, Carlton, Vic. 3053, AUSTRALIA, www.offthehip.com.au)

BAD CASSETTES – "No One to Have Sex With" EP

Bent-string rock 'n' synth that never strains at the reigns—but rather builds an impressive head of exhaust as it trundles along the rails. There's a mechanistic, androids-on-parade quality to the tunes that makes 'em perversely satisfying. The CASSETTES combine an electro-shocked BILLY CHILDISH and quirky *Dr. Demento* novelty noise, arriving at an end result not unlike English pseudo-punks the SNIVELING SHITS. Plenty of desperate sarcasm masking hurt feelings and wounded minds. "No One to Have Sex With" is a radio-edited version (bleeping out the odd F-word) but retaining the nervous aggro-tude. The B-side sides "Every Day I Hear the Sound" and "Dogs Love to Bite," are spare and minimal rock 'n' roll incorporating plinking toy piano and alarm-clock beeps and whirls. What will the future hold for the BAD CASSETTES? (JH)
(Below, www.belowrecords.com)

BAFABEGIYA / ARABELLA – split EP

Reno 911 is probably one of my favorite American shows on television right now. The first season was classic. Both these bands are from Reno but they take things way more seriously. BAFABEGIYA deliver three songs of churning, stop-start hardcore with gruff vocal tradeoffs. ARABELLA are slightly more chaotic, yet slower and more rhythmic—like a metallic FUGAZI, but with tradeoffs between screaming vocals and a girl singer who occasionally sounds like the singer in SLEATER-KINNEY. I feel like ARABELLA have a little more to offer, but it's a decently matched split and a strong showing for the Biggest Little City in the World. (Limited to 666 copies!) (AM)
(Spacement, 5120 Idlebury Way, Reno, NV 89523; spacementrecords@riseup.net)

BATTLESHIP – 12"

Thumping arty punk that emphasizes the itchy and scratchy to get those pants violently moving. It's one of those records that immediately reminds you of another band, but you can't nail it, so you give up and just let it work on its own. These guys would be the "weird" band on an early 80s punk comp, like the CHURCH POLICE or ZURICH 1916, back before the genre rules hardened. They don't rip off any stone classics, but it's a nasty head cold you won't soon forget. (RW)
(Raw Deluxe, PO Box 23882, Oakland, CA 94623)

BENSIN – "Leave Your Mark" CD

Good slick pop punk like MIDTOWN and YELLOWCARD. Definitely not for mohawkers, but this does have hooks galore as well as tasteful keyboards to keep me listening. A hit away from… (RL)
(Search And Rescue Records, PO Box 8260, Ann Arbor, MI 48104)

BEYOND DESCRIPTION – "A Road to a Brilliant Future" LP

This Japanese crust-core—dabbling into straight-up metal at times—is some crazy shit. There are nice breakdowns, psycho fucking guitars, and the standard grunts and moans. Socially- relevant lyrics in Japanese are poetically written like lessons in life. "You may sometimes accept a situation against your will for some reason, but you must not depart from your principles." (SR)
(Angry, c/o Fulvio Dogliotti, C.P. 280, 15100 Alessandria, ITALY, angryrec@iol.it)

BILGE PUMP – "Let Me Breathe" CD

Damn, the UK is slow on the pickup. It took 'em *years* to finally produce another decent garage punk band (REAL LOSERS) and now they are finally getting around to addressing their embarrassing lack of good churning art-core. These BILGE PUMP guys waddle through a sizeable vat of rubberized bass riffs and taut wire guitar chords, while Mr. Vocals reads the label of a creosote container someone is holding up across the lane. It's terribly anti-social in a SIGHTINGS kind of way, but currently lacks the killer instinct *that* band can toss off (when so inclined). Their intentions are solid as rock itself, and the path they tread is faded in their homelands. We are waiting, I hope they get support and tour loads. (RW)
(Gringo, PO Box 3904, Clacton On Sea, Essex, CO15 5TF, UNITED KINGDOM)

BIRDFLESH / EMBALMING THEATRE – split EP

Fuck, now this is a great split. Sweden's BIRDFLESH, who, it should be no secret by now, have a member of NASUM, deliver the goods once again with their hilarious and brutal half, "Death Metal Karaoke." You must see the album cover, it pretty well sums up the band- totally retarded and juvenile but completely brutal and appropriate too. And that's like the music—it's great that even when they're fucking around and singing about eating hamburgers out of a ballerina's ass, their music is still leagues better than 90% of the grind bands today. And then there's EMBALMING THEATRE, from Switzerland. I tell ya—there's something about the band photo inside the sleeve—I mean what the hell are those things? Maybe they're just props from a Japanese children's show, but they look to me like mutated Mad Max rejects Meeting the Feebles. Anyway, I stared at this photo the whole time I first listened to this bizarre death-grind outfit sing songs in Italian about insects crawling over their flesh and it produced a genuinely unsettling effect. And then they do an INFEST cover. Great stuff from both bands—get this now! (EL)
(Rescued from Life, PO Box 14821, Haltom City, TX 76117)

BLACK BOX – "Colors" EP

Yeah! Representing Sonoma County Punk Rock! BLACK BOX is political punk rock whose style brings to mind AUS-ROTTEN, ECONOCHRIST and the like. Well-written lyrics are a response to foreign politics, activism, and society's ills. Nice! (SR)
(Laidoff/Del Ninos, PO Box 2954, Petaluma, CA 94953, www.laidoffrecords.com)

BLOOD SOAKED HANDS – "Churchfolk and Sinners" CD EP

Punk 'n' roll with definite bite. The female vocals are fiery but soon become a bit annoying towards the end. With a pretty bleak outlook, the band sings about break-ups, suffering, suicide, and drinking. This is good but I can definitely imagine a live show being even more engaging. (SR)
(Volume Disk, www.volumediskrecords.com)

BODIES – "Addicted to You" CD

A new CD of old material from these Sonomen. The BODIES were the talk of the town here in San Francisco about six years ago. Their brand of upbeat, catchy garage-meets-streetpunk was all over the college radio stations and people would actually go see them play. Then they broke just about every rule in the punk rock handbook and faded out of sight. They've rematerialized recently and are playing shows again, and they're still a great band. Anyway, this is basically the same as the *Addicted to You* release from six or seven years ago, but with an extra five tracks. It's all good, bro. (AD)
(Radio, PO Box 1452, Sonoma, CA 95476)

BODIES LAY BROKEN / HEAD HITS CONCRETE – split EP

Fuck yeah. BODIES LAY BROKEN are heavy, high-intensity CARCASS-worshipping gurgling death-grind. I love everything about this—the pitch-shifted vocal vomits, the non-stop blasting, the death metal riffing. Yup, you know right now if you're gonna love or hate this, probably most of you the latter, but fans of the style, don't miss it. HEAD HITS CONCRETE, meanwhile, I gotta admit, I've never been too enthusiastic about. Despite some fairly cogent and witty lyrics, their purposely overblown noise-ridden sound usually makes me want to turn 'em off pretty quick. Still there're some good moments on their side and combined with the BODIES LAY BROKEN half of this dual Canadian grind attack, this is definitely worth checking out. (EL)
(no address)

BOMBSHELL ROCKS – "Love for the Microphone" 10"

Oh no, acoustic guitar...that's never good. This starts off like a GREEN DAY ballad, and I'm not down. I actually like these like guys; I've got all their records and stuff. Track two: ah, here we go, noise for the boys. Anyway—BOMBSHELL ROCKS are probably Scandinavia's best-known melodic street punk band, with their releases available internationally through Burning Heart/ Epitaph. They are the vanguard for Swedish and Finnish bands such as SMALLTOWN, WASTED, VOICE OF A GENERATION, and DOWN & AWAY. Their first album impressed me, and to tell you the truth, this is the best thing I've heard (acoustic intro notwithstanding) since that. I'm glad, because I like this label. 10 inches in about 20 minutes. You can't go wrong. (AD)
(Combat Rock Industry, PO Box 65, 1101 Riihimaki, FINLAND)

BOXED IN – 12"

Here we have a 12" worth of excellent, aggressive hardcore punk from these UK "ex-member" old-timers. To start off, the record looks excellent. Too often, bands don't put enough time into conceptualizing the whole of their release, but not so with BOXED IN. The music itself thrashes along at a fairly rapid clip (except for on a couple of slower tunes), and doesn't waste time with pointless noodling or boring mosh parts. Not only is it inspiring and exciting to see people who have been active and creative in the punk scene for a long time, but

it's also fucking awesome when those people continue to put out raw, pissed off hardcore that is as good as anything they have done in the past. Hopefully it'll be in distros, but if you are having trouble finding this record stateside, keep your eye out for a U.S. pressing from Lengua Armada in the coming months. (GN)
(Crime Scene, Box 13, 82 Colston St., Bristol BS1 5BB, UNITED KINGDOM)

BREAK IT UP – CDEP

Midpaced, straight-forward straight edge hardcore with sing-a-longs aplenty. I like this stuff when it's got the right amount on energy, but honestly the only thing that got me doing embarrassing fingerpointing around the house was the BEYOND cover, but other than that…I dunno, the energy just isn't there. (MT)
(Anger Management, Nijvelsebaan 161, 3060 Korbeek-dijle, BELGIUM, amrecords@skynet.be)

BRIEFS / SHOCKS – split EP

The BRIEFS song here is a mid-tempo number for them. Almost a bit post punk. The SHOCKS actually sound like the BRIEFS, so BRIEFS-wise you can't go wrong here. I prefer the SHOCKS side here, but I do love the BRIEFS in general. (RL)
(Dirty Faces Schallplatten, 44789 Rochum, GERMANY, www.dirtyfaces.de)

BRONSON 335 / LIFE SET STRUGGLE – split 10"

Good choice of bands for a split—both offer up a variation on early 80s hardcore/punk. LIFE SET STRUGGLE remind me a little of *Cows and Beer*-era DIE KREUZEN, while BRONSON 335 have definite fastcore tendencies, although they throw in a pretty straightforward cover of the RAMONES' "Commando." If you like either band, this is worth checking out. (AM)
(Element, 23144 Cleveland, Dearborn, MI 48124)

BRUCE BANNER – "I've Had It With Humanity" LP

Man, what is it with Sweden and their total dedication to consistently great music?? BRUCE BANNER shouldn't be an unknown name to the humble readers of this quality magazine seeing as how they've all been long active in creating some of the best Swedish thrash hardcore of the past few years through all their many previous bands, such as DS-13, ETA, PROTES BENGT, etc. Musically, BRUCE BANNER follows in the same direction in style and sound, staying closest to DS-13; catchy, up-tempo, circle pit friendly, thrash hardcore with two trade-off vocals (I call them "Screamy" and "Yelly"). This record is already a classic in my house. (WM)
(625 Thrash, www.625thrash.com)

BULLET TREATMENT / SHELLSHOCK – split EP

BULLET TREATMENT has all the ingredients of the new breed of spikey top bands like the UNSEEN or CLIT 45, heavily UK82 influenced. I'm also hearing a touch of those Philly bands like KID DYNAMITE, which sounds weird, but it works. SHELLSHOCK is more straight ahead UK punk, fast and rough as fuck, just how I like it. (TB)
(Puke 'n' Vomit)

C.H.C. / SOCIAL CHAOS – split LP

A split of raging grindy "Crust as Fuck" hardcore from Brazil here. SOCIAL CHAOS screams entirely in Portuguese, while C.H.C. sings in English as well. SOCIAL CHAOS is my easy favorite—their songs are much tighter, more energetic and head-bangin', while C.H.C. (CHAOTIC HUMANITY CHOICE) is far simpler, rawer and rougher (i.e. sloppier) with male and female trade-off vocals on some songs. C.H.C. really didn't do much for me at all, but SOCIAL CHAOS is definitely bad-ass enough to merit fans of crust and grind checking this out. (EL)
(Never Again, neveragainrec@ig.com.br)

CALIGULA – "We Burn Bridges" CDEP

Evil sounding East Coast super-tech metal hardcore stomping and swaggering, confident in their skill of musical brutality and pummel. Pretty damn good. They're tight, focused and intense with good song structuring and as said before are pretty evil sounding. Fans of BOTCH and CONVERGE should for sure take note. (WM)
(United Edge, PO Box 342, Dalmeny, SK S0K1E0, CANADA, www.unitededge.com)

CALL THE POLICE – "1984 in 2003" LP

Yeah some of you will buy it because of who is in it, but I ain't gonna tell you who it is, because it sounds nothing like their other bands. Fast hardcore punk rock with a female lead vox and male background screaming. What are they singing about you may wonder…well CALL THE POLICE is none to happy that we have all turned into soulless robots. Not the type of robots in the *Terminator* movies, but human ones that are just going through the motions. I should tell you that it reminds me of many records that are in my collection that I cant seem to place right now. I hate it when my mind works like that. This is the problem when you do reviews sober. Still, this record is worth the money more than *Alien Vs. Predator.* (JF)
(Feral Ward)

CALL THE POLICE – "1984 in 2003" LP

In case you can't figure out what the hell Floyd is talking about, here's take two. Porland's CALL THE POLICE play driving anthemic, punk rock that borrows heavily from the UK 82 model—in fact, some of the tracks sound straight off the *Punk & Disorderly* compilation. Not to totally be *that* guy but this recording lacks the punch that their demo from two years prior—more so because the mix just seems off (backing vocals too loud, guitars not loud enough etc). Decent enough. (MT)
(Feral Ward)

CATHETER / ENTRAILS MASSACRE – split EP

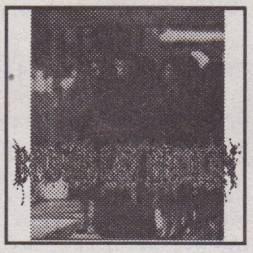
A rather disappointing 7" here from two otherwise talented grind bands. I just get the impression that these are throwaway tracks from both bands. CATHETER seems to be totally lacking in their usual energy and ire, though the last track "Left for Dead" is good. The best tracks on the ENTRAILS MASSACRE side meanwhile are repeats from their just released full-length, which makes this whole thing pretty unessential. Track down the bands' respective full-lengths instead. (EL)
(Rescued from Life, PO Box 14821, Haltom City, TX 76117)

CATHOLIC DISCIPLINE – "Underground Babylon" CD

A 21 track disc of mostly live stuff from this band most famous for their appearance in *The Decline of Western Civilization* led by the late Claude Bessy, also of *Slash* punk mag fame. Art punk here of decent but not great sound quality. But since this short-lived band never put out a record of its own, you gotta take what you can get. Mostly for completists and collectors. (RL)
(Artflix, PO Box 641, Morena Valley, CA 92556, www.artifixrecords.com)

COCADICTOS – LP

I'm appreciating the Spanish reissues that have been hitting the streets recently. What a rich punk history that country has… Of course, it's hard to tell the whole story or know if you're getting the right sense of things when your context is patchy and you have to sound out the liner notes, but welcome to every one else's world, right? The COCADICTOS, fronted by peroxide-bombshell Alma "Coca," formed in Zaragoza in '82 and broke up in '85, when members went off to play in LA MASCARA, JM Y LOS MAGNIFICOS, DESECHOS HUMANOS, and other bands. I can't say that any song in particular grabs my attention on here—the pace and the pitch is pretty consistent through the 19 tracks—but I like the high, pissed vocals and the dangerous energy, and it's cool to get another bite of Spain's punk past. (AC)
(Bazofia, AP: 1686 50.080 Zaragoza, SPAIN, www.baofia-records.com)



COLISEUM / LORDS – split EP

First off, it should be mentioned that both bands here are from Louisville, KY. The LORDS hit up their side with some emo-ish punk with a slight touch of metal. Choppy rhythms and snarled vocals are key to their style. Unfortunately they do a MARILYN MANSON cover. No matter how much they tried to twist it up, I didn't really need to hear it. COLISEUM goes for more a straight-up crust attack. Dirty distortion, growling vocals…oh yeah, and I almost forgot, they do a fairly weak cover of FEAR's "I Don't Care About You." Leave those two cover songs out and the EP wasn't half bad. (RC)
(Auxiliary, www.auxiliaryrecords.com)

COMPLETE CONTROL – "Reaction" LP

Originality is so overrated. In fact, in downright stinks most of the time. There's a lot more to be said about a tight unit, tunes that'll have you punching the air, and the over all feeling of a band living it, loving it and eating it. COMPLETE CONTROL are all this and much more. From the hooks, to the buzz aw guitar, to the busy but not messy tempo, to a singer who can belt out tune after tune without even once failing to actually sing, to those god damn *whoa whoa* choruses that'll give you a double dose of the shite shivers all over. This is straight up punk rock played at its best. Old bands, TOXIC REASONS, new bands, the KRAYS, the BODIES and, please don't take this the wrong way, but a very punk rock PENNYWISE. Don't mess with Texas, I wouldn't even think about it. (SD)
(Slab-o-wax, PO Box 461082, San Antonio, TX 78246, www.slab-o-wax.com)

CONGA FURY – "World Peace" EP

Whoa! You know what to expect here. Eight tracks of crazy fast Japanese thrash with wild hoarsely-screamed female vocals leading the way. The recording has that blown-out raw quality that leaves a buzzing in your ears even after the record is over. You already know you want this. (RC)
(Answer, Hase Building No.2, B1 5-49 Osu3, Naka-Ku Nagoya City, Aichi 460-0011, JAPAN)

THE COUNTY MEDICAL EXAMINERS – "Reeking Rhapsodies of Chorale, Percussion, and Strings" EP

Pathological grind in the morbidly intense and medically- obsessed tradition of CARCASS. In fact, you might even mistake them for CARCASS. Dual vocals, high and low, ponder the four types of deaths that the coroner has to choose from when examining your death (accidental, natural, suicide, and homicide) over heavy blasts of metallic riff grind destruction. This is one of the more interesting grind bands to come my way in a while. (WM)
(Noise-Squatch, PO Box 8409, Albany, NY 12208, www.noise-squatch.net)

CRIME – "San Francisco's Still Doomed" CD

San Francisco's CRIME once touted themselves as the City's "First and Only Rock 'n' Roll Band," and it wasn't an empty slogan: at the time of their live debut on Halloween of 1976, Bay Area Rock signified the wilted remains of the Summer of Love like the GRATEFUL DEAD or JEFFERSON STARSHIP, the novelty stadium rock of the TUBES, or the coked-out sleaze of BOZ SCAGGS or the dreaded STEVE MILLER BAND. CRIME's wraparound cool-as-ice image, dueling atonal guitars, deadpan lyrics and terminally hip aesthetic (regulation cop uniforms worn on stage and off, sets kicked off with sirens and searchlights) earned the scorn of their peers and scored 'em a place in the Great Punk Book of Records—where all historical wrongs are righted. That said, there aren't many available recordings of the group at their peak, apart from three long-out-of-print singles, a couple live bootleg LPs, and…this. The original release of *San Francisco's Still Doomed* appeared in 1990, and was comprised of two rough practice sessions from 1978 and '79. The rec showcases the band's set during their heyday, and includes ace tunes such as "Crime Wave," "Murder by Guitar," "I Knew This Nurse," "Dillinger's Brain," and "San Francisco's Doomed." Astounding stuff that straddles the line between a two-guitar DAMNED and Bizarro World biker-movie noise-and-squall. Lucky us. The big added selling point of this (legit) reissue is that it includes alternate takes of "Hotwire My Heart" and "Baby, You're so Repulsive" from their classic 1976 single—both tracks are as defiantly outta tune as the official versions, and are utterly essential listening for admirers of early American punk rock in its many forms. Go to it! (JH)
(Swami, PO Box 620428, San Diego, CA 92162, www.swamirecords.com)

DANGERMEN – "Summer of Danger" CD

They are from Australia, and the vocalist sounds like Chris Bailey from the SAINTS. I don't really think he's trying to imitate him precisely, but he's got the exact same range and phrasing. The tracks are solid LAZY COWGIRLS style punk 'n' roll, lockstep guitars and rap-a-tap drumming. If they are truly SAINTS devotees, they would try to channel the guts on "Show Me" through the entire record, as that's the heart of the matter. This is competent stuff, like John Kerry, but needs somethin' extra to get that stupid grin effect. (RW)
(Wild Eagle, PO Box 12638, George St., Brisbane 4003, AUSTRALIA)

DARLINGTON – "Euthanize Me" CD

Fuck me, DARLINGTON have gone all political on us. No shit, I'm four tracks in and all the songs are about the Man. I was never a big fan of this band, I always found their particular brand of sugary pop-punk a little too sickly sweet. Nevertheless, this, it must be said, isn't bad, apart from the misguided attempt at a ballad. There's nothing worse than a pop-punk band doing a love ballad. (AD)
(Disaster, POB 7112, Burbank, CA 91510)

DEADFALL – "Comrades" EP

New record from local boozehounds DEADFALL, who single handedly brought down the wall, ended our Cold War nightmare, and put Peru back on the goddamn punk rock map where it dutifully belongs. Exhausting work, but fortunately these pretty boys had enough in reserve to whack us right in the kisser with seven blink-and-its-gone hardcore head-melters. Expect a taste of the old school from one off the West Coast's finest, conjuring up the likes off Boston mightiest such as JERRYS KIDS and early GANG GREEN, with hints of old New Yorkers URBAN WASTE. More expected quality from the feared and loved Lower Haight-side crew. (SD)
(625 Thrash, www.625thrash.com)

DEAD MAN WALKING – "A Screaming Past" CD

Snotty, complex thrash. Fun, not macho, with shared vox and perfect breaks (not break*downs*). The drummer can't decide whether to play straight beats or tribal crust and has gone ahead and combined styles. Sounds crazy. This is the music that is neither metal nor pop. It is just punk. Highly recommended, this German band is. (JA)
(Striving For Togetherness, Schlossparkstrasse 5,95145, Oberkotzau, GERMANY)

THE DEAD SCENESTARS – "Absolute Horror" EP

A bad name for a good fast hardcore band, but I guess it fits into the whole "we like killing people" theme in the all of their lyrics. As you could have guessed, the first to go in their brutal killing spree would be the "trendy asshole fashion pigs." Staying true to the horror concept, this band also likes to wear hockey masks when they play live. A novel idea if BARFIGHT hadn't already done it four years ago. Concept bands, especially outdated ones, don't do much for me. (CC)
(Not Just Words, De Kling 4, 8651 CK Ijlst, THE NETHERLANDS)

DEATHTOKEN – "Funeral Music For K-Town Hardcore"

More insane hardcore from that hotbed of punk rock—Copenhagen. Consisting of former members of recent Danish greats ASBEST, DEATHTOKEN play intense, early CORROSION OF CONFORMITY style hardcore—especially with their Mike Dean-esque vocal attack. Fast, primal, stop-on-a-dime hardcore that just doesn't let up, though I could do without the shitty metal intro to Side A. Recommended. (MT)
(Spild Af Vinyl, Asmindeødgade 4 Stth, 2200 KBH N, DENMARK, spildafvinyl@ofir.dk)

DECONTROL – "The Final War" LP

I don't think that I really need to spell out what this band and record is all about, do I now? Total worship of the four black leather-and-spikes-clad lads from Stoke On Trent, England. As the back cover so clearly states "Raw D-Beat Fallout Punk." Vinyl is a half-clear/half-white and the LP jacket is gatefold. Crushing in it's own existence. (WM)
(Hardcore Holocaust, PO Box 26742, Richmond, VA 23261-6742, www.hardcoreholocaust.com)

DEREK LYN PLASTIC – "Invisible Skin" EP

You know the drill: oodles of snot, the occasional keyboard, a UK lean, yadda yadda yadda. Falling somewhere in between the tough-guy pose of SPENT IDOLS and the wavy worship of the DISTRACTION, *Invisible Skin* is a fairly unexciting record. Recommended to pop-punkers...the rest oughta steer clear. (MC)
(Derek Lyn Plastic, 691 John Wesley Dobbs Ave. Unit M, Atlanta, GA 30312)

DESTROYER – "Second" EP

Nutty German power-thrash-violence attack! Crazed and insane, insanely crazed—and what a weird cover. Fast, spastic, VOID-inspired, distortion-drenched hardcore—another quality 625 Thrash release. (WM)
(625 Thrash, www.625thrash.com)

DETONATIONS – "Static Vision" CD

Garage-y rock with a bit of a country twang thrown in for good measure. I want them to break into a real cool riff or a catchy lyrical line, but that doesn't happen. Just some pounding drums and dis

torted vocals. (CK)
(Alive, POB 7112, Burbank, CA 91510, naturalsound@alive-totalenergy.com)

DISCONNECT – LP

Another Reno band. Those loose slots must've paid out big time for someone to afford all this vinyl output at once! DISCONNECT are technical, bass-driven DIY hardcore with tinges of a DC influence, but not in an emo way. The label blurb calls this "one of the most important hardcore records of 2004," and compares them to the REFUSED, which isn't far off, but the REFUSED were almost nü-metal and DISCONNECT have their non-leather shoes firmly punk rock camp. There are lots of drawings of plants and trees in the lyric booklet, but they don't seem like hippies at all, at least until the acoustic track. They remind me a bit of REACTIONARY 3 actually. It's definitely interesting, especially the drumming. Recommended. (AM)
(Spacement, 5120 Idlebury Way, Reno, NV 89523; spacementrecords@riseup.net)

DISSYSTEMA / HOLOKAUST – "Bombed Abandoned Life" split EP

DISSYSTEMA deliver hardcore-crust with dual angry-as-fuck/ear-piercing raspy vocals over plenty of guitar solos. Then comes HOLOKAUST with their dirty, crusty political hardcore featuring heavy and harsh male vocals. Their side includes a cover of ANTI-SYSTEM's "Dying in Agony." These bands are good for their genre but I've needed a bit more distinction lately. (SR)
(Cries of Pain #5, PO Box 1004, Windsor, CT 06095; criesofpain@hotmail.com)

DIVIDE BY ZERO – "Mirrors" CD EP

Chicago boys playing five songs worth of heart felt TEXAS IS THE REASON (pre-LP era) style emo punk. Thumbs up, keep it coming. (AS)
(Sinister, P.O. Box 1178, LaGrange Park, IL, 60526, www.sinisterlabel.com)

THE DIVIDED LINES – "Music to Spazz To!" EP

The DIVIDED LINES play a minimalist style with heavy emphasis on chorus vocals and boppin' drums. They rock some syncopated riffs like the STITCHES over some BLATZ-like vocals with those boppin' rhythms for an ear-delicious treat. I bet they can kick it up a notch at shows to bring out this "spazz" they talk about. (HM)
(Know, PO Box 90579, Long Beach, CA 90809, www.thedividedlines.tk)

DREADROT – "There Must Be a Solution" CD

DREADROT is that melodic punk band that keeps being reincarnated in different forms and ending up in my review box. They combine elements of bands like BLACK FLAG, DESCENDENTS and more recent bands like GET UP KIDS plus whatever they decide to throw in (chugga-chugga riffs, etc.), but just end up sounding really pretty sugary. They are entirely uninteresting to me. The CD is finished off with lyrics badly translated to English, with brilliant lines like "beautiful girl, come on and suck my dick, and you must believe, you don't leave me without orgasm." I promise I don't care. (WR)
(Cecek, www.cecek.com)

DWARVES – "Salt Lake City" EP

I have *never* been a fan of the DWARVES. Never. I've always found the naked girls, hooded masks, crazy looking dwarves thing extremely boring. In addition, I saw them live once and I thought they sucked. Okay, now that I've panned them, I'm here to tell you that this is a fucking bad-ass record. Maybe it's because the title track is about the home of my peoples (yes, peoples), or maybe it's because I'm about to take a ten-day vacation to Maine, but I find this one catchy, funny and clever. And the fact that they say "Kaos" about a hundred times on the techno-noise B-side makes that one tolerable, at least for me. (KK)
(Sympathy for the Record Industry)

THE EGOS – "Fast Swimming" LP

The EGOS deliver some heavy riffage full of noodles and hooks. I guess you'd expect that from a band that sports the ONYAS guitar player Mad Macka. These guys do some serious rocking! They even throw in a token countrified ditty for good measure. An excellent disc! (HM)
(Dropkick, PO Box 1072, North Fitzroy, Victoria, 3068 AUSTRALIA www.dropkick.com.au)

ENIAC – "Oh?" CD

Okay arty-punk screech that could've come out on GSL three years ago, doesn't really change my view of nuthin'. Like this month's BILGE PUMP CD tho' they are of a race (German) not usually associated with this type of racket, and I want them to stick around to see what they do next. They could yet amuse the Emperor and thus save themselves a horrible fate in the Pit of Perpetual Evisceration…dance faster slave! (RW)
(X-Mist, PO Box 1545, 72195 Nagold, GERMANY)

ENVIRONMENTAL YOUTH CRUNCH! – "Now Mr. Bush, Tell Me That Ain't Pretty" CDEP

I hate this band. From their funk-tastic intro to their find-away-make-a-change lyrics about Bush vs. the Environment. What's more is they scream their lyrics. Jesus Christ just let it end!! This is the worst thing I've heard in years. Oh! Look what we have here! On the back of their lyric sheet they have a Kerry vs. Bush on the issues print out. According to these guys John Kerry is not only the better man for the job but our savior and the man who will lead us into tomorrow. God bless him. All right, enough. I'm done. This is going in the trash. (BM)
(Dead Tank, www.smashbush.com)

THE ESCAPED – "Rose City Hard Core" CD

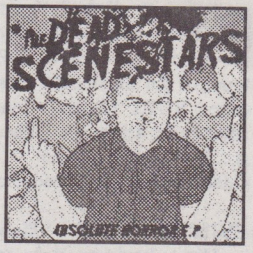
Ten tracks of burly, straightforward hardcore punk with two singers, one a shaved-for-battle hardcore, the other a spiky-topped drunk-punk. Apart from the two-singer thing, there's nothing much to make this band stand out, to be honest. Check out some of these choice lyrics though: "motherfuckers run their mouths, then otherfuckers get hit, better come correct or don't come around" (from "No Pity"), and "you're a fucking cunt, I hope you fucking die" (from the breakup song "No Love Lost"). That gives you an idea where they're coming from. The rest of the songs talk about keeping it real and fighting for your beliefs, but they don't give us much of an idea what the ESCAPED really believe in. Lucky for you, this CD is "enhanced" by the inclusion of a video for one of the songs, where you can witness the ESCAPED in action live on stage, driving in their van, and flipping off the camera. (AM)
(Blackout, PO Box 610, Hoboken, NJ 07030; www.blackoutrecords.com)

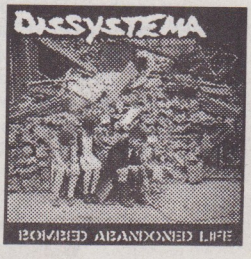
ESKUPITAJO – "Demo 86" EP

First time vinyl appearance for this mid-80s Spanish hardcore band. Raw, primitive, and totally cool historical document, which, like much of Spain's mid-80s output, retains a slightly melodic UK '77 edge to its furious hardcore attack. Great stuff! (MT)
(La Vida Es Un Mus, BM Active, WC1N 3XX, London, UNITED KINGDOM)

EXTINCTION OF MANKIND – "The Nightmare Seconds" LP

The soundtrack to stumbling around a squat off yer gourd on cheap cider. Dog on a rope sludgy metallic crust, like MISERY, AMEBIX or DEVIATED INSTINCT. It's heartwarming and faintly alarming to know that the Euro crust scene is alive and well. Reminds me of many a lost night in some godfor-





saken squat in the late 80s off my head on booze and glue, which I'm not altogether sure is a good thing. It's actually really good for the genre…just not sure I'm grubby enough these days. (TB)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

THE FALL – " Theme From Sparta F.C. / My Ex-Classmate's Kids"

That ol' sloppy fagbutt Mark E Smith has churned them out, dished out the insults, and generally been a music journalist's nightmare since 1976. The quality has never waned and neither has that razor sharp Mancunian wit. Two tunes here. "Theme From Sparta F.C." is undoubtedly classic FALL, with a driving rhythm that the old codger delivers in his usual monotone best, and of course the repetitive riff that just loafs around your head for days. The second, "My Ex-Classmate's Kids," is a live affair form Cologne 2001 that certainly ain't no disposable throw away. The undisputed king off art damage punk, posters of which graced the wall over every fucked up bed in every fucked up University town in that fucked up clump of land called the British Isles. (SD)
(Action, www.action-records.co.uk)

LOS FASTIDIOS – "Siempre Contra" CD

Now here's a band we can all get behind. An Italian Oi! band—explicitly anti-fascist, pro-animal rights, queer-friendly militant activists! Multi-lingual to boot (pun intended) they sing in their native gangue, with all the lyrics translated into English, and French. And they're good. Conjure, if you will, the lyrical stance of PROPAGANDHI, with the tunes of the BUSINESS crossed with some rough-edged RUTS. Certainly raising the standards for street-punk across the globe. Who would've thunk it…Ten out of ten. (RK)
(Mad Butcher, www.madbutcher.de)

FIGHTING DOGS – "Fighting Dogs" LP

Heavy hardcore, burly and rough, in the grand tradition laid down by Sweden and then filtered through the American sensibility (!?!) and style best exemplified by such quality groups as TRAGEDY, FROM ASHES RISE, and REMAINS OF THE DAY. Fans of such groups need look no further. (WM)
(Ed Walters, www.edwaltersrecords.org)

FINAL – "Grow Strong/Empty" EP

Charged-and-spiked metallic DISCHARGE worship-crust from Japan. To the wall raw fury and total war annihilation in the tradition of the ever-brilliant *Hear Nothing See Nothing Say Nothing* LP meets *Dem Bones*-era BROKEN BONES with hints of CROW. Awesome. (WM)
(Crust War Overseas, 1-28-3A Shikitsu-Nishi 2, Naniwa-Ku, Osaka-City, 556-0015 Japan, crustwaroverseas@earthlink.net)

THE 5.6.7.8'S / THE CHURCH KEYS – "19th Nervous Breakdown / Who'd Driving Your Plane?"

…..yet another split jukebox single in the Norton STONES covers series!!! The 5.6.7.8'S are just as raunchy as every on their side……while the CHURCH KEYS go for more of a pro sound….it seems…….!!!! Not much to really say here except when is Norton going to do their BEATLES series……it's only fair!!!! (SW)
(Norton)

FLAKES – "Straight Jacket" EP

Skinny tie new wave-y pop rock 'n' roll *a la* CHEAP TRICK, the KNACK or maybe even Paul Collins' BEAT. Catchy melodies and vocal harmonies, punchy guitars, clean production with light keyboard, piano, trombone and sax touches. Not exactly my thing but irresistibly catchy and completely unpretentious. Kind of refreshing, actually. "She's So Natural" the longest of three ditties clocks in at 2:37 and will probably be swimming around in my brain for a lot longer than that. This is not the Bay Area garage band the FLAKES. I believe these guys maybe from Sweden. Clear vinyl and ltd to 500 copies. (RR)
(Evergreen Terrace, www.evergreenterrace.se, www.the-flakes.com)

FLESHIES – "Gung Ho" CD

This is one of them CD's with hard to find split 7" tracks, unreleased studio songs and live jams. However, this one is excellent!!! It is not bogus. FLESHIES are the greatest punk *rock* band since Ohio's PAGANS. All the releases by these drunken jokesters are virtually essential, this one included. As I alluded to, this band plays a rock 'n' roll punk not heard to much in the DIY punk scene, to which these gentlemen are dedicated. Punk rock with more humour and less sluttiness than say, the DEAD BOYS, but still raw and fist-shakable. Another amazing release from LIFE IS ABUSE. (JA)
(Life Is Abuse, PO Box 20524, Oakland, CA. 94620)

FLYING WORKER – "Collection" CD

Screamy, chaotic hardcore like the French are known for, except more SONG OF ZARATHUSTRA than FINGERPRINT. Ten spastic tracks that would have been called "Emo-Violence" eight years ago. Definitely an ORCHID/REVERSAL OF MAN similarity, but not at all stale or contrived. It hectic, intense, and sounds great. This 3" CD compiles 7" and demo tracks. Fans of the genre won't be disappointed. (VH)
(Electric Human, 500 S. Union St., Wilmington, DE 19805)

FLOWERS IN THE ATTIC – "8745241" 12"

Loud, chaotic mid-90s screamo, without all the baggage. Heavy at times, but without the metal influenced mind numbing boredom that comes with most of the bands around today. It's angry, fucking angry. Six songs of intensity packed onto a one-sided 45. Great! (VH)
(Mccarthyism, www.mccarthyism.org)

FORCA MACABRA – "A Raiz Todo O Mai—Edicao Metal" EP

FORCA MACABRA, who is from Finland, covers two classic old Brazilian metal bands. (This metal covers EP accompanies the FORCA MACABRA punk covers EP that just came out as well). First off I should come clean and let you know that for as much as I know about Brazilian punk I know little about Brazilian metal. Nevertheless the two bands that are covered here are OVERDOSE and DORSAL ATLANTICA. The OVERDOSE side sounds pretty simple and straight-forward to me. Mid-tempo riffs that have a punk edge to them (with a little guitar wanking thrown in.) The DORSAL ATLANTICA side definitely sounds a lot more metal. There is some mid-late 80s thrash metal going on here. Crazy riffs and wild vocals…but man that drum sound on this recording was horrendous. Nevertheless if you are familiar with these Brazilian metal bands or are a big FORCA MACABRA fan than this should find its way into you collection. (RC)
(Rescued From Life, PO Box 14821, Haltom City, TX 76117)

FORCA MACABRA – "A Raiz De Todo O Mai – Edicao Punk" EP

Finland's Brazilian obsessed thrashers strike again—this time with a four song EP on which they cover classic tracks by Brazilian hardcore heroes. While covers of LOBOTOMIA, PSYKÓZE, CÓLERA, and ARMAGEDOM should get my fist pumping, this somehow falls flat. Maybe it's the metallic production, or the lack of proper energy injection, just something isn't quite right. It comes off sounding too much like their last LP, especially with the crunchy metallic guitars—which I know a good deal of people were into—but I can't help but prefer their earlier slightly out-of-control, sloppy and raw sound. I guess more than anything that is my biggest issue with this EP, it's just too precise in its execution—I need a little bit more sloppy energy. (MT)
(Rescued From Life, PO Box 14821, Haltom City, TX 76117)

FOUR DEADLY QUESTIONS – "Oral Fixation" EP

The songs on the A-side have a raucous yet melodic punk tinge, sort of like early JAWBREAKER mixed with AGAINST ME! The first song on the B-side, "Gotta Let Go," however, rocks with more of a bootylicious swagger, and the boy-girl vocal interplay is evocative of CUPID CAR CLUB. "Those Creeping Doubts" round off the fun in the style of the A-side tunes. I believe this is the first release from these Brooklynites and it hints at a bright future. (AM)
(GC, PO Box 3806, Fullerton, CA 92834; www.fourdeadlyquestions.com)

FREEZE – "Freak Show/Crawling Blind" CD

Two LPs on one disc from this Boston band. Although not as hardcore as their early *This is Boston Not LA*-era stuff, this band still puts out some good melodic punk/hardcore. I remember *Freak Show* coming out on Lost and Found but I missed *Crawling Blind.* This band reminds me SLOPPY SECONDS as far as long time bands go. Their early stuff is their best but the more recent stuff is still good. (RL)
(Dr. Strange)

GARMONBOZIA – "Garmonbozia" LP

Here's the debut LP from the female-headed crust band from Minneapolis. They have a deep and moving sound with pained vocals and an uncommon instrument in the punk world: a cello. They have well written lyrics about common topics in the political punk world such as body image, sexism, and labor. One song did exceptionally stick out amongst the others; "No Free Ride" is about mental illness, portraying the life inside the vocalist's head—having a multiple diagnosis herself. The lyrics bring out the on-going debate: To medicate or not to medicate. There is no middle ground with their unusual sound—you'll either love it or hate it. (SR)
(Profane Existence)

GAZELLES – "Pink Notions / Plastic Panthers"

Something of a rarity these days: a single that actually sounds like a single! Catchy A-side that has combines a furious twin guitar attack with a bit of art-damage (and almost new-wavey vocals that

sound pretty odd but good in this context) and a B-side that isn't far behind. Fuck, I'm going to buy this one! (DD)
(Goodbye Boozy, Via Villa Pompetti 147, 64020 S. Nicolo A.T. Teramo, ITALY)

GERMS – "Forming(2) / Round and Round"

Man, there have been a lot of weird GERMS related releases lately. First, that totally wack DVD that said that the GERMS are from New York, and now this 7". There are two songs on here, both of which were originally released on vinyl as well as compiled on the *(MIA)* CD anthology. "'Round and 'Round," the GERMS' incredible Chuck Berry cover, first appeared on the *What We Do is Secret* 12", while "Forming (Version 2)" first appeared on the What Records comp *What It Is*. They were both recorded by What Records honcho Chris Ashford in 1977 during the GERMS' first trip to a studio, and represent the GERMS at their snottiest, with Darby not yet growling the way he would on the *(GI)* LP. These are two of the best songs by America's greatest-ever punk band, but this 7" release leaves me a bit cold. There is no insert, the drummer is listed as Donna Rhia when it was actually D.J. Bonebrake who played during this session, and there is no information about when the tracks were recorded or how they fit into the GERMS legacy. They even spell Chris Ashford's name wrong, and he's the one who licensed these songs to be re-released! Nonetheless, if you don't have these songs elsewhere (or even if you do) you'll probably want to buy this record anyway, just like I did. With or without any flourishes, these songs are a nice reminder of just how great this band was. (GN)
(Alive)

GET REAL – "Disillusioned" EP

Fast hardcore with hard-hitting breakdowns. The music is good, (especially the thrashin' breakdown in "Cutting Loose"), but the lead vocals are just too unenergetic to grab my attention. Not bad, but it could be a lot better. (CC)
(17CM, PO Box 563, Lakehurst, NJ, 08733)

THE GHOST OF ROCK – "Rummy" CD

Here's some gritty punk rock 'n' roll. The effects on the vocals and guitar sounds give these guys a sound somewhere between earlier the REPLACEMENTS and HICKEY. Not as good as either, but a solid CD. (HM)
(Demon Beach, PO Box 6693, Raleigh, NC 27628-6693, www.demonbeachrecords.com)

GREENHORNES / THEE SHAMS – "Sad Day / Under My Thumb"

Peeking in on Norton's ongoing split 45 tributes to the ROLLING STONES with a solid pairing that may not be a revelation (I expect that when the series is complete, sort of like Balzac's *Human Comedy*) but is plenty good greasy fun, The GREENHORNES are stalwart familiars, but who are THEE SHAMS? This could be a bunch to watch. (DD)
(Norton)

GRINDOLLS – "Hate Love and Greed" CD

Street-punk tough-guy greaser types from Germany turn in 14 tracks of competent, speedy sounds that you'd expect—early SWINGING UTTERS/ONE MAN ARMY-type stuff. They manage to sing about bitches in pretty much ever song; which is a little, er narrow, not to say wearisome, and pathetic. (RK)
(Mad Butcher, www.madbutcher.de)

GRITOS DE ALERTA / KRUSH – split EP

KRUSH, who are from Holland, rip through six tracks of blazing crust that follows down a path laid out by crushers like DISRUPT and STATE OF FEAR. GRITOS DE ALERTA from Brazil plays a similar style of music for a full-on crust assault. Both sides of this EP are awesome and this is well worth tracking down! (RC)
(Terrotten Caixa Postal 8080, Porto Alegre—RS, 90201-970 BRAZIL; terrotten.com)

HANGING ROTTEN/VERGE ON REASON – split EP

HANGING ROTTEN are crushing destroy caveman styled sludge pummel abuse. Heavy, spiteful, gnarled. Ex-SEVEN FOOT SPLEEN folx. For fans of burly twisted core. VERGE ON REASON, on the flip, hailing from Germany, grindcore your fucking head in. Banging heads, snapping necks, horns and fists over your head. I'd recommend this for the HANGING ROTTEN side the most. (WM)
(Useless, P. Trieb, Scheienoeschstr. 4, 88046 Friedrichshafen, GERMANY, www.useless-hq.com)

HARD TO SWALLOW – CD

A collection of mid 90s demos, split 7" and comp tracks from these Britons. Good meaty, speedy, tough hardcore that is at times pretty inventive. Lots of changes, nifty bass lines and the occasional rock 'n' roll guitar solo keep this from sounding too formulaic. Two vocalists do the call and response thing. The drummer is a monster. Nice booklet with flyers (these guys shared the stage with DROP DEAD, VOORHEES, DOOM and the like) and photos, a little band info and thank yous round out a pretty nice package. Another fine release from the folks at Armageddon. (RR)
(Armageddon Label, po box 56 Providence, RI 02901)

HERO DISHONEST – "Let Your Poison Scream" CD

Finnish hardcores HERO DISHONEST blast through 16 tracks of relentless go for the throat primal hardcore. You can just sense the energy oozing off of the CD—as they plow through cut after cut of blazing, stage dive-inducing hardcore with a heavy early 80s American influence, much akin to DEMON SYSTEM 13's early output, though with a much more snarly and splintered vocal attack. Great stuff. (MT)
(If Society, Jyrängöntie 7 AS1, 00550 Helsinki, FINLAND, www.ifsociety.com)

HIGH ON CRIME – "Until No Flags Fly" LP

Debut LP from this Midwestern band (which features members of KUNGFU RICK and ARTIMUS PYLE) showcasing some heavy, downtuned hardcore not too far off from ARTIMUS PYLE's recorded output. Like ARTIMUS PYLE, this band gives a heavy nod to HIS HERO IS GONE without ever sounding like a clone. Unfortunately, the vocals on this record are a bit too low in the mix and as a result some of the otherwise catchy parts sound a bit plodding. Fortunately, this band songwriting stands above most of the bands playing in this style. I should also note that the sleeve and the booklet for this LP look really nice, and that obvious care was put into this release both lyrically and aesthetically. A good record that would've been great with a better recording. (GN)
(Hungry Ghosts, PO Box 620241 Middleton, WI, 53562, www.hungryghostsrecords.com)

HOMOSEXUALS – "Astral Glamour" 3xCD

It's been a long time coming for the UK's HOMOSEXUALS, one of the strangest and most elusive groups to be associated with the early new wave/punk scene. They put out a small pile of records under various fake band names (as well as their proper moniker) from the period 1978-1983. All of them are dominated by an unnerving ability to take a perfectly golden riff-laden punk song and completely subvert the saccharine pop potentialities with bizarre musical twists and turns. You can't really compare them to anyone, but they are in the same musical ballpark as the SWELL MAPS, SUBWAY SECT and WIRE's *Chairs Missing* LP. I usually avoid comparing bands to other bands 'cause it's, you know, lazy and all, but these guys showcase so many contrasting influences it feels right this time: the KINKS meet XTC in a dark alley while MARK PERRY collects bets from the entire Fuck Off records roster on the editing desk results. There are three CDs in this set (and they could probably release two more sets of this stuff, they were that prolific), evenly representing a pile of 7" and 12", along with loads of unreleased tracks. It's too much to suck up

in one listening, and you'll need to take a break to wander around in wonder after each disc. Some tunes are instrumentals that wouldn't be out of place on an early Flying Nun record, some are straight-ahead *Live at the Vortex*-style punk and others are really well crafted pop songs that could've been minor radio hits in UK '78, if only this band hadn't been so absolutely determined to obscure their intentions (and existence). In all, a fascinating collection of a band that did it their way, totally unique in their sonic intentions. Not bad for a group that resorted to recording their 1978 tracks in the studio the POLICE were using, but only after that group had checked out for the night at 2 AM, leaving behind an empty and free studio…punk. (RW)
(Morphius, PO Box 13474, Baltimore, MD 21203)

HOT DAMN! – "The Girl Can't Help It" CD

HOT DAMN! is a quintet fronted by three sexy mamas who can't seem to wear anything but lingerie and bras. Even the prison sketch renditions of the band can't seem to clothe these poor damsels. Clothes or not HOT DAMN! sing about sex, sex and more *sex*. They back it up with some fast, spirited three-chord punk. The music might sell a few records, but this should sell well with all the sex, sex, *sex*! (HM)
(Steel Cage, PO Box 29247, Philadelphia, PA 19125, www.steelcagerecords.com)

INDICATOR / RADIO ALICE – split EP

England seems to have a ton of great new bands these days; this EP is yet more proof. INDICATOR are a bunch of young 'uns playing ripping political thrash. Not a million miles away from fellow Brits BOXED IN, adding tunes to the all out thrash of 90s bands like SUFFER and EBOLA. RADIO ALICE continues the theme of scathing political lyrics "Hail the New Imperialists (The Corporate Global Project)"…indeed! Musically they are way more off kilter, a more hardcore SWIZ or even later BLACK FLAG… I'm fucking digging it. (TB)
(Hermit, PO Box, 309, Leeds, LS2 7AH, UNITED KINGDOM)

THE INSANIACS – "No 'I' In Team" CD

This is pretty generic, straight-ahead punk rock played with plenty of energy. And the songs are catchy. They're not doing themselves any favors production-wise: the guitar sound is pretty crunchy and lacking in texture, and the bass is so low in the mix you can hardly hear it. This was apparently recorded in June of 2002, I wonder why it's taken so long to come out? The best thing about this CD is that the singer is wearing Airwalk hi-tops circa 1987 on the cover. That's a blast from the past. (AM)
(Blank Nothing, Unit 18-300 Furby St, R3C 2A9, Winnipeg, Manitoba, CANADA, insaniacs@hotmail.com)

INSULT / EXECUCAO – split EP

Blasting fast thrash mayhem from Italy's INSULT—another one to add to the ranks of bands using this name. A wall of distortion, speed tempos, and harshly yelled vocals add to a potent mix of angry Molotov-cocktail hardcore. EXECUCAO, also hailing from Italy, up the tempo and bring on some metallic-influenced and distorted hardcore with chunky rhythms and gruff vocals. They remind me of the almighty CRIPPLE BASTARDS, though they are more metal than CRIPPLE BASTARDS' thrash-violence. Packaging folds out and includes lyrics written in both English and Italian for both bands. A nice four D.I.Y. label cooperative one of which is… (WM)
(Angry, c/o Fulvio Dogliotti, C.P. 280, 15100 Alessandria, ITALY, www.angefire.com/ne/angry)

INTELLIGENCE – "Test / Birdcall"

"Testing. Is this thing on?" I like obnoxiousness in my punk rock and the A-side of this has it. Lars, also of A-FRAMES, sounding like he is attempting to be more annoying vocally than Mark E. Smith which I, of course, mean in the best way possible. Repeating "this is a test" over and over in a nasally voice backed by sparse music. It is so dumb it's cool. "Birdcall" is more of a straightforward, fast punk song with that same high-pitched voice this time reminding me of the CRAMPS in their early days. Great stuff. (CK)
(S-S, 1114 21st St., Sacramento, CA 95814)

INTENSITY – "Ruttna Bort" EP

Fucking hell—INTENSITY continues to fucking impress with their relentless, unbridled hardcore assault. Seven tracks of furious, barebones hardcore that borrows a bit from both POISON IDEA (who they cover) and LIFES BLOOD, but adding a enough distinctive elements so that this don't come across like no rehash. It's really too bad that they weren't able to do their scheduled US tour a few years back, cause they destroy live and perhaps would be getting the props they deserve here in the US. One of the most underrated (at least in the US) bands going these days—their name describes them best. (MT)
(Instigate, Tomegapsg. 2, 2350 Lund, SWEDEN, www.instigaterecords.com)

INTERNAL AFFAIRS – "This Is For You" CD

INTERNAL AFFAIRS fucking rip it up with one hard-hitting track after another. These songs are short, fast and to the point. They pull influence from bands like STRAIGHT AHEAD and NEGATIVE APPROACH and give it a modern hardcore flair. Screamed vocals, searing lyrics…the whole package is pretty dominating. This 21-song CD contains the songs from their split with ALLEGIANCE, the EP, and demo (which includes an ALONE IN A CROWD cover). (RC)
(Malfunction, malfunctionrecords.com)

ISKRA – "Insurgence" LP

Whoa! This is some seriously intense, harsh, wall of audio-violence assault hardcore. Dual-vocals from the very depths of Hell, expounding brilliant, intelligent, lyrics against a "civilized" society filled with atrocities and madness. The music is harsh, black-metal styled, crust destruction—maybe too much intensity for a whole LP for me. The record comes with a thick booklet with lyrics, some explanations, and a resource guide. If you can dig the blurring intensity then this is a great addition to your harsh collection. (WM)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408, www.profaneexistence.com)

JACK THE RIPPER – "Fight the System for Peace and Freedom" CD

More blistering DISCHARGE/BROKEN BONES fueled hardcore from Japan. They play the formula really well, almost too well—as almost every detail is perfectly imitated to a point of ridiculousness. The vocals are cool and there are moments where they really hit their stride and come off pretty powerful, but overall the songs are too long, the guitar bits too metal—too much BROKEN BONES, not enough *Fight Back.* (MT)
(Bronze Fist, bronzefist@hotmail.com)

J CHURCH – "Society is a Carnivorous Flower" 12"EP

This has that kind of well-worn sweater, snuggling-up-with-a-good-book (in a *punk* way) No Idea feel, so that's a nice fit. The words, they're exceptional, even for J CHURCH: "My kidneys will break down and cry;" "The light is so bright in my head, I can't sleep." "Overconfident," about cocksure undergrad music sophisticates who "worship Nico" and "spit on Yoko," is my favorite. "There is no music history, so let's enjoy the mystery." The songs are good too, if you like J CHUCH (duh). Some of the tunewriting tricks have been used by Lance before—"Keep Smiling America" sounds pretty familiar—but I doubt he's worried about that. Side two is the title track, about getting high and breaking bottles. Nah, just kidding—you can feel the EX, but I don't mean MDMA. It's about class, unions, sex, numbness, complacency, war, and history. Like that one song on the split with STORM THE TOWER, this breaks down into some kind of golden madness at the end. The packaging is gorgeous. The new line-up still wins with me. Maybe it's time for another tour? (AC)
(No Idea, PO Box 14636, Gainesville, Florida 32604, www.noidearecords.com)

JERK APPEAL – "36 Cents" EP

Interesting little record here that JERK APPEAL has given us. The title track and the first song on the B side sound as if it could be a Disaster or Pelado Records band. The second side has almost a rock mixed with East Bay thing going for it. All three songs are solid and may have gotten me dancing if I wasn't in a food coma. (JF)
(Sonik's Chicken Shrimp, 4050 Berri, Montreal, QC CANADA H2L 4H3)

JESSE WASHINGTON / TUNES (FOR BEARS TO DANCE TO) – split EP

JESSE WASHINGTON plays some pretty intense metal tinged hardcore. They have the discordant qualities of a band like ORCHID, but seem a little more elemental, with a little less chaos. TUNES FOR BEARS does basically the same thing with a little more in the way of dynamics, but the recording quality is not as good. Simple Xerox lay-out looks fine. (WR)
(Somberlain, www.somberlain.net)

JET SET – "We've Got the Dance Connection" CD

Armed with songs like "1,2,3,4 Fuck" and "The First Five Letters in Discovery Spell…" let you know these guys wanna get down but they're a little on the tame side for me. They kinda just drone on and on and on…something about basslines on guitars and poorly mixed farfs just get old after a while. They want that minimalist rock 'n' roll / blues thing but they're just sounding like repetitive retarded monkeys for the most part. Too mid-tempo and too over thought-out. (BM)
(Wee Rock, PO Box 333, Springfield, MO 65801, www.wwwrockrecords.com)

KAOSPILOT / VAN JOHNSON – split EP

I've been a fan of every record that KAOSPILOT has done thus far, and like their previous offerings, the song on this split is nothing less than great. A wall of guitar and distorted bass (much like DRIFT and UNION OF URANUS) assails the eardrums as the song weaves through dark and haunting moods with seamless precision. VAN JOHNSON is just as polished, but with not as much of a unique sound as

polished, but with not as much of a unique sound as KAOSPILOT on the flip. I had much of the same opinion of them live: there's just nothing overly captivating about this band, nothing that really sets them apart. Yes, they are tight as hell, and the constant array of parts and change-ups make for a great listen, but overall, in large part because of the repetitive vocal delivery, it just seems a bit monotonous and bland after the first minute. Not bad by any means, I just think they can do better in the future by mixing things up a little more. A solid split whichever way you want to flip it. (SP)
(Level Plane, www.level-plane.com)

KEVIN K – "New York, New York" CD

This is a best of from one of New York's unsung heroes. Somewhere between a bubblegum voiced JOHNNY THUNDERS and a JOEY RAMONE solo project this guy has the brokenhearted junkie lyricist thing down pat. I've reviewed the guy's stuff before so everyone knows I'm a fan, but I gotta say that after god knows how many years of kicking around in obscurity this guy is just hitting his stride as a song writer. The last five tunes on this disc are my favorite of the bunch and they're all from the last three years. (BM)
(www.13th-street.com)

KILL-A-WATTS – "New Things / Addictive"

Well, the KILL-A-WATTS have recently slowed down enough for them to form an actual personality of their own, and like Scott Baio when off the herb, they become a likeable bunch of reprobates. Like many recent garage or punk bands, they have injected a *skooch* of powerpop into these tracks, but they don't overproduce, so the final effect is a perfect catchy punk 7". (RW)
(Goodbye Boozy, ITALY)

KILLED IN ACTION – "We Ruin Fun" LP

Over the top hardcore: think CORROSION OF CONFORMITY mixed with INFEST. For some reason I imagined these dudes to be part of the whole "crossover" revival which I have no time for (I was there the first time and it sucked). This is great, out of control, no metal thrash with smartass lyrics. Its relentless from front to back and they fucking destroy live. Song title of the month: "Mike Thorn (Is Going To Hate This Song)." (TB)
(Six Weeks, 225 Lincoln Ave, Cotati, CA 94931)

KILL YOURSELF – "Soft Touch of Man" CD EP

KILL YOURSELF play repetitive slow-to-mid-tempo bass-heavy music reminiscent of …well, watching paint dry. God, this CD is painful, I keep waiting for something to happen somewhere, for something to kick in and make it more interesting, but alas nothing ever happens. This entire EP reminds me of those MINUTEMEN songs I skip through before getting to the good ones or a really boring GANG OF FOUR song that never ends. KILL YOURSELF makes me want to kill myself. (AS)
(Gringo, PO BOX 7546, Nottingham, ng2 4wt, UNITED KINGDOM)

KILLING THE DREAM – CD

Thickly produced, fast metallic hardcore with mountains of energy. Strained vocals, tons of riot sing-a-longs, mosh parts and just enough of a melodic undercurrent to keep it interesting. (MT)
(Rival, PO Box 5242, Concord, CA 94524, www.rival-records.net)

KLASSE KRIMINALE – "Faccia A Faccia" CD

I believe this is this Italian band's second LP from 1991-ish. Good street punk with that 1979 guitar sound and many sing-alongs. I've heard a lot from this band but this early stuff holds up pretty damn well. Think COCKSPARRER and early ANGELIC UPSTARTS with vocals in Italian. (RL)
(Neuroempire Records, Shemetova T.N., PO Box 58, 123100, Moscow, RUSSIA, info@klassekriminale.com)

THE KNOCKERS – "Rejected #8" EP

Number eight in the High School Reject series of bands covering the MEAN RED SPIDERS' "Rejected at the High School Dance." Another trashy blast of punk rock madness. It's a great song and every band so far has managed to do a great version. The two originals are a bit slower and would benefit from being sped up. Otherwise, they rock in the same trashed out, spazzy way. I love the band picture on the back sleeve taken in someone's suburban living room with a glimpse of the kitchen in the background. I hope mom doesn't come home before practice is over. (CK)
(High School Reject, Berlageweg 12, 9731 LN, Groningen, THE NETHERLANDS, ktvs@yahoo.com)

KNOCKOUT PILLS – "1+1= Ate" CD

Good up-beat garage-y punk that reminds me of the MARKED MEN, DICKIES, and the DIDJITS. To a lesser extent it also reminds me, in it's more eccentric and soulful 60s moments, of WHITE FLAG, and the LEE HARVEY OSWALD BAND. That's a good thing. (AD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

KNUCKLEHEAD – "Cosmetic Youth" EP

Meat-and-potatoes punk from these Canadians. These guys have been around for while releasing a few albums, and although their delivery is a little too mid-tempo for me, I quite like them nonetheless. They bring the HUDSON FALCONS, GC5, and BRASSKNUCKLE BOYS to mind, like if you crossed STIFF LITTLE FINGERS with BLITZ. Good solid shit. (AD)
(Longshot, PMB# 72, 302 Bedford Ave., Brooklyn, NY11211)

KNUGEN FALLER – "Skellefte Standshotell" EP

To answer your first question, the debut EP of this Umeå based band bears no sonic resemblance to DS-13 or ETA, or to TOTALT JÄVLA MORKER with whom they share members. Rather, KNUGEN FALLER are a female-fronted punk-pop band that bring to mind the *Bloodstains* series, and that also seriously remind me of the RONDELLES with Swedish lyrics. In fact, the absolutely top-notch hooks and cheeky vocal melodies make this record the sleeper hit of this particular review cycle for me. I recommend you put down all of that cello-driven epic crust that you're about to buy and give this a try instead—you will be much better off for it. What's more, the cover photo boasts a photo of the band members in canvas sneakers…while standing in piles of snow! Totally punk! (GN)
(Wasted Sounds/Cage Match, c/o Tenevllgh, 11 Flintvagen 2, 90740 Umea, SWEDEN, www.wastedsounds.com)

KUOLEMA – "Noise From the Sick City" EP

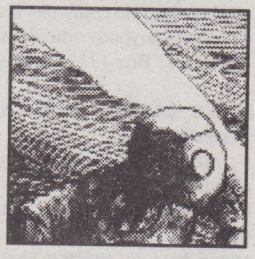
No-fi Finnish hardcore. This one sounds like a practice session recorded live on to two track. It was recorded in 1983 and features Walde from TERVEET KADET on guitar. Nine tracks including a cover version of TERVEET KADET'S "Vapaa Pohjola." KUOLEMA is a great band, but I don't know about this one, I generally tend to love the lo-fi trash-shit sound, but this is a bit much. Can't really decipher what's going on here a lot of the time. I guess this is for true Finnish hardcore or shit-noise devotees only. (RR) (Power It Up, Postfach 114 38156 Vechelde Germany)

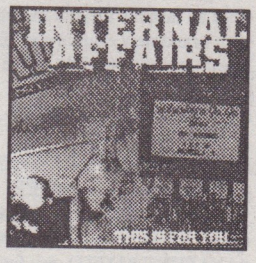
LAST WORDS – "Isolation" CD

Seven tracks of angst filled hardcore. Heavy like a diaper full of shit, tough like a pair of leather chaps (Did someone say San Francisco?). Solid, straight-forward drumming doesn't make up for hair metal solos, leads, and wankery. Perfect for guys who spend the first half of their day at the gym, and the second half masturbating in front of the mirror. (VH)
(Room 101, 38 Wall St., Valhalla, NY 10595)

LA PLEBE – "Exploited People" CD

One fuckin' problem here: when a website is listed, as opposed to a physical address, we can't tell where you are from. The location one is born in and where we live is important in order to understand what the fuck you are driving at in





song lyrics. Whatever. This sucks my ass and it doesn't feel good. This band has trumpets, which is also not good. Jumpy and goofy, maybe fans of CITIZEN FISH would like this. Supporters of non-western European punk would probably buy this, but I just can't tell you where this is from. (JA)
(desarmes@yahoo.com)

LAYBACKS / DRIVEN DYNAMO – split EP

A pretty good split EP of two Finnish bands here. The LAYBACKS remind me of many of the No Idea bands with a touch of TILTWHEEL being thrown in, but just a little bit more up-tempo. This goes for lyrical content as well as musical content, DRIVEN DYNAMO recalls when Scandinavian rocknroll punk was going to take over the world a couple of years ago. You remember with bands like GLUCIFER, HELLACOPTERS, and BACKYARD BABIES, everybody was talking the shit up and most of it sucked. Well DRIVEN DYNAMO would fit in with most of those bands and they don't suck. A good EP
(Roku, PL 148, 96101, Rovaniemi, FINLAND)

LILI Z. – "Leatherlution / Gisela Malaria"

A few people around these parts are telling me I should hate this record. I just can't bring myself to. Ms. Z cements her position as an electro*punk* queen with this new single, coupling the sexy punk/garage devices she perfected in SPLASH FOUR and NO-TALENTS with the buzz of famed Frenchies METAL URBAIN. I prefer her work in VOLT to this single, but this doesn't disappoint. (MC)
(S-S, 1114 21st St., Sacramento, CA 95814)

THE LORDS – "The House That the Lords Built" CD

Ten tracks of emo tinged metal core. Not the chugga chugga style, but the speedy, spastic, Greg Ginn without the heaviness stuff. Pretty slick school of music playing. This is hardcore with a groove, real stylized, kind of hip stuff. I can't say much about it. They certainly can play their instruments. It just screams rich white college kids to me. I'm sure plenty of people enjoy this kind of stuff. I don't, nor do I know anybody who does. (RR)
(Initial, PO Box 17131, Louisville, KY 40217)

THEE LORDY SERPENTS – "Tomorrow's Yesterday" CD

More fuzzed out garage-y fun. Nothing new or exciting here folks, nothing incredibly obnoxious either (except all the snake nicknames). Imagine a pop punk band playing MILKSHAKES songs and trying hard to replicate that sound Billy and Co. were so famous for, but in a nice big 24 track studio with brand new equipment. Kinda falls short. There hearts are in the right place but something's still missing. (BM)
(Pro-Vel, www.provelrecords.com)

LOS ASENSINOS DE LA SUPERFICIALIDAD – "Luchas Abstractas" EP

The first thing that comes to mind with this record is how much it reminds me of early/mid-period YAPHET KOTTO, my favorite era of that prolific band. At the same time, there's a good measure of material on this record that makes this band different: most notably an ability to incorporate many different stylistic devices into one song. Other bands try to do this, but very few do it as seamlessly as LOS ASENSINOS DE LA SUPERFICIALIDAD. My favorite of these styles though are the amazing mid-tempo, melodic parts that have the same sort of flow as many TORCHES TO ROME anthems. Truly Awesome. The vocals though are what really remind me of YAPHET KOTTO (minus Mag's high-pitched vocal leads). Likewise, the music is fast and hard hitting while still being melodic—due in large part by crisp, searing guitars. Easily one of my favorite records this month, and I will definitely be picking up a copy for myself. Would you have guessed that this band is from the Netherlands? (SP)
($4 ppd; Verse Chorus Verse, c/o Mikeal VanCleave, 369 E. 15th Ave., Columbus, OH 43201)

LOST SOUNDS – "Future Touch" 12"

This band is so good it's stupid. Assuming you haven't choked on their recent purging of past demos, you owe it to yourself to hear the newest legit product from these Memphis mind-melters. "Future Touch" is the perfect re-introduction to this band, clearly at the top of their game here. It's packed with damage, fury, darkness, sweetness. It just fucking rocks. Angry songs about lurking in the depths and hating everyone around you…all filtered through some weird buzzing synth that taps into your brain and liquefies it. Yeah, this record is OK… (MC)
(In The Red, PO Box 50777, Los Angeles, CA 90050)

LUCKY STIFFS - "Today Will Follow You" CD

New EP from these local "punk rockers," It's your basic post GREEN DAY/RANCID generic punk with a few minor chords threw in for depth or emotion. I heard an interview with these guys on a local college radio station, and they said that some of them moved from Ohio to California because "there's no punk rock in the Mid-West..." (AD)
(Five & Dime)

LUNASUIT - "Summer Season" CD

An LP of classy female-fronted melodic punk. Very reminiscent of a more full-bodied DISCOUNT, or the old Brit JOYCE McKINNEY EXPERIENCE. Lots of driving tunes, soaring vocals, and snappy rhythm. J-CHURCH with more cojones. (RK)
(Boss Tuneage, www.bosstuneage.com)

MARA'AKATE – CDEP

Heavy screamo math rock that's not stuck being so smart that it's afraid to get a little rough. The sounds of U.O.A., ICONOCLAST, and DISMEMBERMENT PLAN all come to mind. Six songs is good songs. Recommendations I do give. (AS).
(One Day Savior, P.O. Box 372, Williston Park, NY11596, www.onedasavior.com)

THE MIDGETMEN – "High Life" CD

The second LP from this Texas band. More of their tuneful punky indie-ish stuff with a heavy dose of sPIXIES and REPLACEMENTS vibe. A good release. (RL)
(www.themidgetmen.com)

MINGERS – "Universal Disarmament" EP

If I judged this record by the cover and name of the band I would have winged it into the bin. Luckily for you dear reader, we here at *MRR* actually listen to the records we review (for the most part). This is a cracking disc. Super-energetic female-fronted punk with tons of charm and energy. Sounds like HARUM SCARUM or a way more hardcore JOYCE McKINNEY EXPERIENCE with to- the-point punk-as-fuck lyrics. (TB)
(Peter Bower, PO Box 132, Leeds, LS6 2RR, UNITED KINGDOM)

MODEL CITIZEN - "Inner Fool" CD EP

Amped up garage, *a la* early (INTERNATIONAL) NOISE CONSPIRACY. Five racks guaranteed to get your backpack bobbing vigorously. (RK)
(Bent Rail Foundation, www.bentrail.com)

MUCK AND THE MIRES – "Beginner's Muck" CD

Hey I think these guys like the BEATLES. No, I'm almost sure of it. Very well-done 60s beat from a bunch of guys who at least use the right guitars for the jobs. Ric's, Gretsch, and three-way vocal harmonies make this at least somewhat authentic. At their best they remind me of the DECIBELS and the E-TYPES, and at their worst they remind me of the WONDERS. Not bad guys. (BM)
(Amp, 92 Kenilworth Ave. South, Hamilton, Ontario, CANADA 18K-2S9, www.amprecords.com)

MY FAVORITE CHORD – "Romance is Dead" CD

German band that has that whole indie-rock/pop thing down real good. Vagrant should snap 'em up. Every song is a genuine toe-tapper, with a backpack full of suitable angst—rain on your window/hope's far away/lack of honesty killing one inside etc. (RK)
(Ass-Card, www.asscardrecords.com)

NEW TOWN ANIMALS – "Cori Street / Spin So Fast"

Y'know my only problem with this record? It's not the CLONES. I mean, don't get me wrong. Jeffie is still there, the music is still spastic, poppy and catchy, and it's easy on the ears, but Jeffie's genetic side project just holds a special place in my heart. With that being said and done, I must admit this is better than most of the other NEW TOWN ANIMALS stuff I own (which isn't a knock at the band but praise for this release). Always somewhere between a BUZZCOCKS on speed and a SEX PISTOLS with a heart, these guys just keep getting better. (BM)
(Longshot, PMB#72 302 Bedford Ave, Brooklyn, NY 11211, www.longshotmusic.com)

NO MORE FEAR – "One Thing We'll Share" EP

Four songs of good modern straight-edge hardcore with small touches of melody in the guitars. Lyrics range from vegetarianism to giving back to the scene. The NEW ORDER cover of "Blue Monday" is just R-I-D-I-C-U-L-O-U-S. Must be something in the water over there…(CC)
(Goodwill, C.P. 15319, 00143, Roma Laurentino, ITALY)

NUTS & BOLTS – "Nuts and Bolts" CD

Here's some excellent Oi! Straight out of Oakland, CA. Great lyrics written from the bruised skinhead heart about corruption, cops, honor, loyalty, and having a good ole time. And…oh no…it can't be…an ever so sweet skinhead love song? I always knew that tough persona could be let down a bit to show a softer side. Superbly fun anthems such as "chasing girls and drinking brews, kick your teeth is what we do, we won't be your fascist youth, no!" make this album a treat. And for the patient punx and skins, a fun secret "ode to beers" awaits you. (SR)
(4043 Piedmont Ave. #24, Oakland, CA 94611; www.nutsandbolts.net)

THEE OH NOS – "Out of the Garage And Into the Shed" CD

You can't judge a book by its cover, but sometimes you can judge a CD by it's cover. Four guys in

ski masks shown garage-rocking out and looking like a reincarnation of the RIP OFFS. The imagery alone is a pretty good indication of what this CD sounds like. If I were the OH NOS, however, I would of gone for the wrapped in toilet paper look, cuz the OH NOS sound is a lot closer to that of a more polished MUMMIES. You know the sound I mean—stripped down rock 'n' roll with a BO DIDDLEY-sounding number thrown in. But that was too much deconstruction. These guys play simple and fun rock 'n' roll that you can dance to. THEE OH NOS are the kind of band that'd be great to see at a party. No doubt, there'd be some house rockin', beer spillin' and bootie shakin' good times! (AS)

(Ski Mask, PO BOX 41753, Mesa, AZ., 85274)

ON A SOLID ROCK – "Steal It Back" LP

Here we have a melodic hardcore band with a release on Combat Rock Industry, so the first thing I thought of was END-STAND who are another Finnish band with releases on this quality label. The bands share many qualities, mainly the melodies interwoven with hardcore elements. ON A SOLID ROCK, however has more metal qualities, and their songs are more epic. They throw in some IRON MAIDEN-style guitar riffs, but also have the MISFITS-style backing vocals. They have a beefy sound that doesn't let up. A bit too overdramatic for me, but maybe you would like it. (WR)

(Combat Rock Industry, PO Box 65, 11101 Riihimaki, FINLAND, www.fireinsidemusic.com)

ONLY IN DREAMS – "Under This Burning Sky" CD

Ten tracks of suitably angst-ridden emo/screamo. Fortunately they keep the pace of the songs at a brisk trot, so it doesn't drag too much, or wallow overly in self-pity. Better than most in the genre, I would hazard. But then again, I'm no expert. (RK)
(Pop Smear)

ON OUR OWN – "Now and Forever" CD

Stomping South Floridian hardcore that wears their heartfelt passions beneath gruff vocals—both genders—and tough guy mosh breakdowns, thug-riffing and gang-chorus shouts. Fans of HOODS and RINGWORM should buy Miller High Life beer, as advertised on the label's website, throw this on and gnarl. As for me, I'm going home. (WM)
(Perfect Victim, PO Box 52084, Boston, MA 02205, www.stabandkill.com)

THE OPPOSED – "Throwaway Society" CD

Ten tracks of intricate, complex political hardcore. At times reminiscent of DEAD AND GONE, other times with a mid-90s emo feel. The vocals are buried a little in the mix. This music seems powerful and heartfelt. I wish I could tell you where to get it —bands, when sending in an incomplete version of your CD or record for review (in this case, what seems to be a Xerox of the cover in a plastic sleeve) at least make sure to include the contact info. (AM)
(no address)

PANSY DIVISION / SKINJOBS – "Dirty Queers Don't Come Cheap" EP

Hey PANSY DIVISION, go back to singing about "Fucking Like Bunnies" or "queer hippie boys." Dropping the subject matter and going serious makes you boring. When music is boring I don't listen to it. Luckily, SKINJOBS keeps this from being a useless piece of wax. The song "Weird" is something a lot of kids who were ever outcast can relate to. Then there is the song "Recruiting" that is pretty damn good too. Actually I have yet to hear a bad release by this band and they rescue this one. (JF)
(Mint, PO BOX 3613, Vancouver, CANADA, V6B 3Y6, www.mintrecs.com)

PANTALONES ABAJO MARINERO – "Liu Zhi Qin Mo" EP

Aw yeah, this is so right up my alley—mach ten death-grind from Spain fueled by an out-of-control drum machine—think MORTICIAN and old AGORAPHOBIC NOSEBLEED. The guitar sound on this is simply demonic. I know this release is at least a year or two old, but oh well, better late than never—this is bound to make you happy if you're a fan of the genre. (EL)
(Noise-Squatch)

PARTISANS – "Idiot Nation" CD

A decent reunion release from these former No Future-era Brit punks. Not quite as gripping as their early stuff, these guys can still write a tune with a little less volume. I hear that *London Calling*-era CLASH influence some here. A good tuneful rock 'n 'roll punk record. (RL)
(Dr. Strange, www.partisans.org)

PAYBACKS – "Harder and Harder" CD

Fuzzed-out with throaty female vocals and a really big backbeat. This isn't bad by any means, it's just not something I can listen to. Too much rock and too much growl for me. This reminds me of the HUMPERS and that's not a good thing this time folks. (BM)
(Get Hip, PO Box 666 Canonsburg, PA 15317, www.gethip.com)

PILGER / BIFF TANNEN – split EP

Two bands from the south coast of England. On side A we've got PILGER playing some decent 80s style punk a la MINOR THREAT or BLACK FLAG (how's that for a generic description??). On the flipside, BRUCE TANNEN bring it more into the mid-90s with a sound that's comparable LOS CRUDOS or MAN LIFTING BANNER. Not bad at all. The note in the record sez "it's $5ppd." So why don't you get out your pens and paper, start writing, and get yourself a new record?! (AS)
(SD, PO Box 295, Southhampton, SO17 1LW, UNITED KINGDOM, www.suspectdevice.co.uk)

PILGER – "These Times" EP

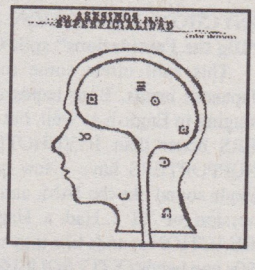
Is it just me, or are PILGER starting to sound like New York's GO!? Imagine GO! with cleaner vox, and you pretty much get this solid, no frills hardcore band from the UK. 10 songs with a broad range of song topics from everything to the war in Iraq, the buyout of Converse by Nike (a major burn-out for all you Chuck Taylor-wearing fools), vegetarianism, and the general practices of sweatshop labor. Almost makes yours truly feel guilty about the Nikes he's presently wearing. I said almost. (CC)
(Peter Bower, PO Box 132, Leeds, LS6 2RR, UNITED KINGDOM)

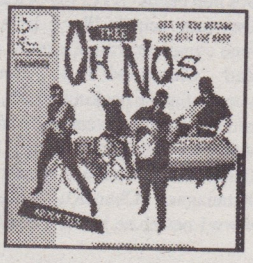
PIRANHAS – "Pisces Clangor" LP

Far safer than actually attending one of their brutarian live performances would be ingesting this newest effort from the band that generates more false breakup rumours than any other, the Midwest's own PIRANHAS. Their early sound circa *Garbage Can* has been replaced with a jammier organ-scented dirge core attack that immediately calls to mind the 90s band the GOD BULLIES, especially when the vocals kick in (although not lyrically, at all). This record is no patch on their earlier records, being a full-on modern take on psych rock in this reviewer's humble opinion, only lacking the hypnotic riff action that great psych demands in order to sidestep the dreaded charge of "boring." A weird C+ of a record, to get all Christgau about it. (RW)
(In The Red, PO Box 50777, Los Angeles, CA 90050)

PIREXIA – "Foto Instantanea De Un Fenomeno Reciente" CD

A band from Uruguay. They've been listening a lot to mid-late 80s melodic hardcore—MOVING TARGETS, SQUIRRELBAIT, a scratchier RITES OF SPRING. And channel it pretty good too. All the songs are in Spanish, but they thought-





they're above par socio-political leftist fare. Well worth checking out. (RK)
(Fragment, fragment@wanadoo.es)

PISTOL GRIP – "Tear It All Down" CD

The third album by this LA band sounds very much like the other two. Slightly above average melodic streetpunk. It just too by-the-numbers for me. (AD)
(BYO, POB 67609, LA, CA 90067)

PLEASE MR. GRAVEDIGGER – "Here's to the Life of the Party" CD

These guys are all over the place from hip rock 'n' roll, to organ-tainted screamo, and then on to more straight forward hardcore. It's seriously hard to pigeon hole PLEASE MR. GRAVEDIGGER's sound—it's a big scrambled up blend of the HEARTBREAKERS, THESE ARMS ARE SNAKES and TEAR IT UP. This record is a roller coaster ride of good vs. bad. At times it starts getting on my nerves and I want to give it a bad review (I've seriously had it with the organs), but then the next song will blast into a great hardcore track and I start thinking, "yeah, this is good stuff!" Fuck, knock it off guys. Oh well, thumbs up—good record. (AS)
(Pluto, PO BOX 1201, Mckinney, TX., 75070, www.plutorecords.com)

PONIES – "P is for Ponies" EP

Don't argue with it, don't think about it too hard, and don't let the boring packaging fool you. It's a fucked-up thing. I think it's pretty great. One of the PONIES singers (Hesper?) does thrusting throaty sneers, kind of TYRADES style. Four tracks? I guess—it's hard to know, or care, where they begin and end. The music lurches and staggers; the simplicity is intoxicating—it's basic but driving, and then there are strings, sounding more piano than keyboard, and they totally work. Really, this is a fabulous invention from these ex-INVISIBLE CITIES folks. I really think you should hear it. (AC)
(2500 W. Alaska Ave., Flagstaff, AZ 86001, hottbobbyc@hotmail.com)

PSYCHOTIC REACTION / SUPPORTERS – "Dig the Foundations" split CD

This split offers some rockin' pop from two Japanese bands. Both bands do a pretty good job singing in English as well, but I like the SUPPORTERS better than PSYCHOTIC REACTION. The SUPPORTERS have a few mid tempo songs that kinda sound like the JAM, and they do a happy little version of "If I Had a Hammer." PSYCHOTIC REACTION sounds like they're influenced by early-80s pop bands (XTC, SQUEEZE, BIG COUNTRY). One tune sounds like a later ELVIS COSTELLO tune complete with piano. An up-tempo ballad entitled "Childhood Lust" complete with wailing vocals; female backing vocals, and Hammond organ rounds out the diverse offering of this CD. Crazy, well executed Japanese pop! (HM)
(Hard Core Kitchen, Karum BLDG 304, 2-6-2 Kitanagasa, Chuo-Ku, Kobe 650-0012 JAPAN, www1.neweb.ne.jp/wb/hxcxk/home.html)

PSYCHOTICS – "Coronado" CDEP

Five blasts of straightforward, speedy, suitably melodic and angry punk. Akin to the UK SUBS in the simplicity, and verve of the songs. Nothing truly standout, but a solid effort. (RK)
(Northeast, www.northeastrecords.com)

EL PUNKEKE – "La Flor Destroy" EP

If I understand correctly, EL PUNKEKE are a band made up of Minneapolis crusties fronted by an Argentinean punk who sings in Spanish. The record cover, which involves a cartoon skeleton punk with charged hair, safety pin jewelry, and bad teeth gives a pretty good indication of the music within. Imagine if you will a Spanish language VARUKERS with more sing-songy vocals and occasional ska flourishes. The first song especially is definitely mix tape material, but I could have done without the ska bits. (GN)
(Diskos De La Sangre, PO Box 8004, Minneapolis MN, 55408)

THE PURE EVIL TRIO – "This Is Our Music" LP

The PURE EVIL TRIO from Australia destroy and de-then-reconstruct their starting point music, which, to my ears is power-violence influenced hardcore (think COMBATWOUNDEDVETERAN meets IRON LUNG meets TEEN CTHULU, minus the keyboards), into a frenzy of counting-damaged, noise-infused, technical hardcore that consistently maintains a power heavy groove throughout their ever shifting and mutating musical directions. Start with a roar, stop on a dime, blurred drums and distortions drench, pummel bass and quiet guitar strum interludes between screamed violence hardcore, the PURE EVIL TRIO weaves damaged frenzy through noise-core annihilation to create a remarkable album of frantic grind and unconventional hardcore. Fans of avant-garde hardcore labels, and their out-there band rosters, such as Life Is Abuse, Vermiform, Enterruption, Slap-A-Ham, Rock 'n' Role Play, 31G, etc, will be all over this. Highly recommended. (WM)
(Appliances & Cars, PO Box 430, Newtown, NSW, 2042, AUSTRALIA)

PURPLE HEARTS – "Beat That!" CD

The debut LP from this mod band from 1980. In there with the CHORDS and the LAMBRETTAS and that whole *Quadrophenia* movie inspired mod revival in the UK in 1979. This includes the hits "Jimmy" and "Millions Like This." Not the most solid of mod LPs but this band did put out some great stuff. Four bonus tracks included. (RL)
(Captain Mod, www.captainoi.com)

RACE AGAINST TIME – "Depths of the Antbed" EP

Whoa, this is pretty good. I especially like the shreddin' metal guitar tone. You know the drill: distorted bass, killer leads, and fast thrashing guitar riffs. I can't help wonder how much more powerful this band would be with better production, because the power and aggression are definitely there. This leans more to the speedcore side of things, which is admittedly not something I usually listen to, but I can tell when it's done well, and this is done well. (CC)
(Burrito Hardcore, PO Box 3204 Brandon, FL, 33509-3204)

RANDY ALVEY & THE GREEN FUZ – "Green Fuz / There is a Land"

This was it, the track that started my long love affair with the creepy side of the 60s, inspiring me to grow out the neat mod mop-top, decorate myself with beads, and take a dark trip down that psychedelic helter skelter that I never fully recovered from. Christ, I looked like a fool. No worries, Randy Alvey was eventually forgiven, but just like 'Nam man he was not forgotten. Probably one off the dirtiest lo-fi tracks ever to make to vinyl, even its slight folkie feel couldn't distract from its overall feel off brooding intent. Covered admirably by both the FUZZTONES and the CRAMPS—is there no higher an accolade? Side two, more innocent and light, is in the same vain as the STANDELLS, but nonetheless a worthy accompaniment. Classic. (SD)
(Norton)

RATTLE BATTLE – "Push Up" CD

It seems such a waste to bother releasing a CD with only two songs on it. There is so much room you could be filling with your music. Then again, I am glad I don't have to listen to it. Hard rock posing as punk. (CK)
(Perfect Victim)

REALITY CRISIS – "Who is Your Messiah?" EP

This four song EP by crust-masters REALITY CRISIS has over-the-top gruff vocals paired with punkish hardcore in a DOOM-ish mode; in fact, Miyachi and Daisuke pour so much gravel-voiced aggro into the tunes that it almost upstages the guitars. Thanks to Crust War, we also get interesting translations (a couple of which are baffling in a uniquely Japanese way). Recommended. (SS)
(Crust War Overseas, P O Box 511, Whippany, NJ 07981)

RED ARMY – CD

RED ARMY are melodic punk rock from Russia. From the vocal style right down to the cover art, this is definitely heavily influenced by the SEX PISTOLS. This is quality catchy punk rock and the Russian "Johnny Rotten" vocals sound cool to boot. (SR)
(Neuroempire, c/o Shemetova T>N., PO Box 58, 123100 Moscow, RUSSIA, empire@rambler.ru)

RED LETTER DAY – "More Songs About Love And War" CD

A good deal for this Brit punk band's early stuff. Included here is their side of the 1988 split LP with the SECT, their 1991 debut LP, and some comp tracks. Brit punk with a slight rock feel. Maybe SLAUGHTER & THE DOGS or RED ALERT. Good for this later era of UK punk. (RL)
(Overground Records, www.overgroundrecords.co.uk)

REPOS – "Attack from All Sides" LP

The record sleeve looks like an issue of *Cometbus*, but don't let the stars and handwriting fool you. The REPOS blast out 15 tracks of ferocious no bullshit hardcore heavily influenced by the 80s greats (NEGATIVE FX, NEGATIVE APPROACH, etc.) with a lot of YOUTH OF TODAY and CITIZENS ARREST thrown into the mix. It's fast, pissed, and to the point. Limited to 36? (VH)
(Repos, PO Box 139, Lyons, IL 60534)

REVENGE – "We're Not Gonna Take It" 7"

Lovely and spot-on boot of one of the rarest UK punk 7", one of *those* that push the $1,000 barrier. This copy should set ya back $6 or so, and for that you'll get, coincidentally, a really great thuggy UK punk 7" that should satisfy the legions of hungry USERS fans out there…wake up all of you! (RW)
(Bootleg Bill)

REVOLVER / IMPERIYA SNEGOV – split EP

Wow, now I've seen it all—a band from Buryatia, Russia wearing a SEPULTURA shirt and playing the flute. This is really an amazing and important release. The Tian An Men 89 label is a French label dedicated to releasing music from

bands in the most remote and non-western corners of the globe—last month *MRR* reviewed two compilations of bands from Iran and Kyrgyzstan respectively on the label, and now this record features two bands from two opposite corners of Russia REVOLVER are from Karelia, the northeastern-most corner of Russia that borders most of Finland, while IMPERIYA SNEGOV (which translates to Empire of Snow) are from the Republic of Buryatia, which lies between Lake Baikal and Mongolia. OK, but what about the music, you ask? OK, it's not terribly "punk" but so what? You know how hard it is to afford or even acquire electric guitars and recording equipment in these places? That's dedication—that's punk. I personally still think the music's great, and totally bizarre. REVOLVER play great catchy, spacey lounge/surf/polka that sounds like the soundtrack to a 60s sci-fi B-movie—the second song's even a tribute to Ed Wood—"Grave Robbers from Outer Space." And as for IMPERIYA SNEGOV—they're like the Siamese twin of LE SCRAWL or MR. BUNGLE separated at birth. These guys do the metal to lounge act thing, but without the feeling of trying to be ironic about it. Be warned—there is some horrendously bad rap-metal here, but when it follows a flute solo and leads into someone doing throat singing, and when it's from fucking Buryatia, I think it's fairly forgivable. Fans of LE SCRAWL will adore this. Anyway, the concept behind this easily makes up for any misgivings from the music, and I for one think it's an excellent and noble pursuit of Tian An Men 89 to help these bands out and one that the punk community would be well served to support. The liner notes say that the label is currently looking for bands to sign in the likes of Afghanistan, Sierra Leone and Angola, and I can't wait to see what they find. (EL)
(Tian An Men 89, www.geocities.com/tam89rds, Revolver: Nikita Vlassov, Volodarskogo 1-70, Petrozavodsk, 185005, Republic of Karelia, RUSSIAN FEDERATION, http://revolver.onego.ru, Imperya Snegov: Vladimir Baturin, PO Box 6308, Ulan-Ude, 610042, Republic of Buryatia, RUSSIAN FEDERATION, imps2000@mail.ru)

RIDE THE BLINDS – CD

Bluesy garage punk complete with tons of harmonica—a bit too bar rock and mundane for me. I somehow doubt they would ever call themselves punks—though probably think LED ZEPPLIN is a good band. Yawn. (MT)
(Kleto,470 19th St., San Francisco, CA 94110)

THE RIPPERS – "...Are Coming Behind You" EP

Garage punk the way it should be played. Lo-fi, urgent, trashy and catchy. This recalls those days over a decade ago when the MAKERS were at their height. I'd even say the RIPPERS have gone out and stolen that abandoned MAKERS' garage sound. I'm glad they did. It would have been a shame to let it go to waste. (CK)
(Shake Your Ass, therippers@inwind.it)

THE RISK TAKEN – "End Commence" CDEP

For a style I normally have little patience for, this Connecticut band is surprisingly decent. It's New England metalcore, maybe close to SHAI HULUD, STRETCH ARM STRONG or AT WAR WITH SHADOWS with tons of dog-piling back-up vocals, but the lyrics are half-way intelligent and the guitars have a great compressed crunchy sound to them. They're not all muscle-bound tough-guy beat-down-core, though I'm sure the pits are deadly at their shows and the melodies they temper the riffs with are fairly interesting. (EL)
(Stillborn, PO Box 3019, New Haven, CT 06515, www.stillbornrecords.com)

THE ROOLETTES – "Cigarette Breakdown" EP

This is pretty fucking cool. It's mid-tempo, it's melodic, it's got some energy and it grabs your attention. This is what a record is supposed to do; it's supposed to make you want to play it over and over again. A good record should be so good that you listen to it until you're absolutely sick of it. This, in my opinion, is what good punk rock and power pop should be like. Even the second song on the B-side, which sounds like it's recorded with a drum track, is decent enough. My only complaint is that side one is at 45 RPM while side two is at 33 RPM. Me no like that. (KK)
(Vinyl Japan, Hamada Bldg. 1F 4-7, 7-Chome, Nishi Shinjuku, Shinjuku-ku, Tokyo, JAPAN, www.vinyljapan.com)

RUM RUNNER – "Association" CD

Canadians who've spent the last year soaking up DROPKICK MURPHYS and SWINGIN UTTERS, complete with folk/Celtic affectations. They even do a SHANE McGOWAN cover. If that's your thing, this'll probably be too. They do it well enough. (RK)
(Longshot, www.longshotmusic.com)

SAFES – "Boogie Woogie Rumble" CDEP

The SAFES consist of no less than three O'Malleys (and one odd man out)—maybe the group's a family-run business, or maybe they're conjoined triplets attached at the hips. *Boogie Woogie Rumble* has a questionable title, but the music functions just fine: it's a trebly hybrid of sleazy basement punk rock and what fanzines used to call "hardcore" in the 80s (but don't any longer). It's a bit tough to describe other than labeling it "good," though I'll take a stab it: it's fast without losing melody, the songs boast those sped-up Johnny Thunders twisted-string leads, and the group exude sarcasm like a fetid cloud of dimestore cologne. Lyrically they're all about the speedy days, hyperactive nights, and Hot Monorails to Hell. It's a beat approach, but it *works*—and that's what keeps 'em coming back for more. Five fun tunes. (JH)
(Pro-Vel, PO Bo 5182, St. Louis, MO 63139, www.provelrecords.com)

SAVAGE BREWTALITY – "How Much Wood..." EP

If you've ever thought to yourself "Gee, I really need be listening to more songs about boners, burritos, and Chris Farley, really, I do..." this record was made for you. Aside from that, the name SAVAGE BREWTALITY pretty much reviews itself. Seven tracks of drunken hardcore mayhem. Silly, sloppy, and hectic. Soberly, it's better than a lot of bands that take themselves twenty times as seriously... and after a few beers it just gets better and better. (VH)
(Sooo Intense, 507 E. Caracas St., Tampa, FL 33603)

SCATTERED FALL – "A Short Story of Betrayal..."

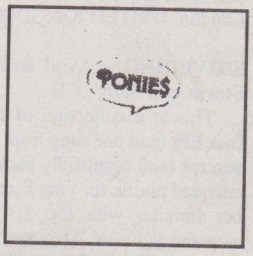
Good stuff. Five punk rocking songs the hit the ground running and remind me of GRIMPLE, HOLIER THAN THOU, and a little old BAD RELIGION. Solid release, hope to hear more. (AS).
(Scattered Fall, P.O. Box 691451, Stockton, CA. 95269)

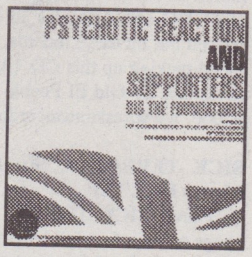
SCURVY BASTARDS / IRON LUNG – split EP

I don't pretend to have the wit or cleverness required to appreciate and understand the two-piece genius of IRON LUNG. A drummer and a git, both on the vocals, I have seen these madmen pull off some crazy shit. Like, for example, one time live they did a 60 second acapella vocal scream without sounding like SOOPHIE NUN SQUAD. In fact, it was spine tingling! They only sing about medical topics and sound closer to DYSTOPIA than anything else, but IRON LUNG throw in the oddest and off-sounding time changes and breaks to their songs. It's disconcerting in it's operatic intensity. Now, when it comes to the SCURVY BASTARDS, I don't want to...but I have to: this song reminds me only of Danny Elfman movie songs, pirate songs from a certain amusement park attraction, and...well, that's it. Unique in the world of punk, but so would an album of BILLY JOEL covers. Don't like. Buy the shit out of this record for the IRON LUNG side. (JA)
(www.enterruption.com)

SEDACED – "Eh" CDEP

Ex-members of BROCCOLI and the TONE veer off into more jagged 'post-punk' terrain. Scratchy guitars, bleak angst, and a stripped-down early GANG OF FOUR-meets-J CHURCH sound. Six tracks of glorious (un) pop. (RK)
(Newest Industry, www.thenewestindustry.com)





SEVERED HEAD OF STATE – "Charge Ahead" EP

Two new songs and an APPENDIX cover ("Kuitenkin Kuolemme") from this Texas/Germany/Portland hardcore supergroup. I was eager to hear what this record would sound like, because it seems like every record this band releases has a bit of a different recording quality to it. On this record, the guitar sounds more blown out than on previous recordings in a studio-raw kind of way, and Jack's vocals (as well as the English-as-a-second-language slogan on the back cover) have a definite Japanese feel to them. Overall, the band sounds like they're trying to channel CORROSION OF CONFORMITY a bit less than in the past by bumping the international influences more into the forefront. Admittedly, I prefer the sound of the early EPs to this one, though the songs on this record are among the best they have ever done. "Charge Ahead" stands ahead of the pack as an absolute stone classic and a contender for best ever SEVERED HEAD OF STATE song. Highly recommended. (GN)
(La Vida Es Un Mus, BM Active WC1N, 3XX London, UNITED KINGDOM)

SHIVERING – "And Brand the Ground With Storm and Song" CD

This is a collection of the SHIVERING's last four EPs (and one song from a comp) all on one convenient (and beautifully packaged) slab of digitally-encoded plastic for your listening pleasure. If you're not familiar with the SHIVERING, you should acquaint yourself. They are the Bay Area's reincarnation of RITES OF SPRING, and the spirit of the 1987 DC sound thrives in San Francisco. If you missed out on these records, I would highly recommend picking up this CD. (AS)
(Sessions, 60 Old El Pueblo Rd, Scotts Valley, CA. 95066, www.sessionsrecordings.com)

SICK TERROR – "Eu Me Vendo Por Bem Menos Do..." LP

Phew! SICK TERROR crank out 24 blazing songs on their first full length. SICK TERROR plays straight-up thrashing punk and grind, with fierce vocals and angry political lyrics. One minute it will be fast paced punk packed with buzzing distortion and snarling vocals and the next thing you know that blast beat drumming kicks in and all hell breaks loose. I'm so glad to see this come out. This record is limited to 500 copies and was pressed for their European tour so act fast. (RC)
(Terrotten, A/C Renan Favero, Caixa Postal 8080, CEP 90201-970, Porto Alegre, RS, BRASIL, www.terrotten.com)'

SIDEWALK – "Time Spent" EP

I am not sure about the name, but SIDEWALK play great youth crew straight-edge hardcore with a hint of a modern influence in their breakdowns and intros. Song topics range from not supporting the alcohol and tobacco industry, to the influence of mainstream media. When they are at their best, they remind me of RANCOR. The drummer of SIDEWALK is known for wearing a full matching sweatsuit while playing live, so that fact alone should already have you getting this. (CC)
(Organized Crime, PO Box 213 Brookfield, IL 60513)

SINIESTRO TOTAL – "Ayudando A Los Enfermos" EP

Spanish punk from 1982. Primal sounding with basic jagged guitar and enough slop to keep it raw. Lydon-esque vocals from early PIL too. I'm wasn't aware of this band so I can't talk about their place in Spanish punk history, but any old punk find is okay with me. (RL)
(Munster, www.munster-records.com)

SINESTRO TOTAL – "Me Pica un Huevo / Sexo Chungo"

Tracks recorded in1983 a Spanish group I'm unfamiliar with: approach it as if it were a 21-year old bottle of rotgut that had been festering under a pile of socks in the back of a broom closet. The cover tries to parody the CLASH's *London Calling* LP, but these guys bear no resemblance to Strummer and Company. It's pretty generic fast punk rock with a fried-brain aesthetic that doesn't do much to win my allegiance as a fan. A reissue that some people might have been hankering for, but I ain't really seeing the burning need for it. (JH)
(Munster, www.munster-records.com)

THE SIRENS – "I Didn't Know I Loved You (Till I Saw You Rock and Roll)" CD

This quartet of aspiring hotties belt out a CD full of 60s and 70s cover tunes. All the tunes sound slightly familiar, but I can't say that I know any of them. There's a definite tendency towards 1970s Detroit Rock City rock 'n' roll with a plodding PANDORAS sound. The CD is okay, but I can see how it would lend itself well to a powerful live set. See them live, and then buy this at the show. (HM)
(Get Hip, PO Box 666, Canonsburg, PA 15317, www.gethip.com)

SLEEPER CELL – "Living In a Fucking Cell" EP

SLEEPER CELL are one of the most exciting new bands around with ex-members of BALANCE OF TERROR. This picks up where that band left off. No-bullshit hardcore in the vein of early DEATHREAT or TALK IS POISON. There's a little Scandinavian influence (think SKITSYTEM), and even some early 90s Japanese hardcore sounds too. Killer. (TB)
(Cries Of Pain, PO Box 1004, Windsor, CT 06095)

SLEEPER CELL – "How to Buy an Iron Lung" EP

Jesus-fucking-Christ!! Totally brilliant, relentless hardcore punk from Boston. Just total go-go-go!! With energy throughout, SLEEPER CELL rips out six blasts of intense hardcore akin to modern rippers DEATHREAT—taking elements from the past but applying a modern twist on it. Just totally intense, angry, pissed, hardcore! Essential. (MT)
(Partners In Crime, PO Box 11787, Portland, OR 97211)

SLEEPING DOGS – "Beware" CD

Originating in New York City, SLEEPING DOGS were one of the only two American bands to release a record on CRASS' imprint label. They drew heavily on CRASS' musical as well as philosophical style—angular, moderately bizarre music layered over tape samples with highly pointed, simple, straight forward political lyrics. Rhythmic and droning *a la* the EX or DOG FACED HERMANS—fans of newer bands like COUNTY Z or even the earlier ERASE ERRATA material would be advised to look into them. This collection compiles their tracks from their Crass Records single, unreleased recordings, and tracks from the incarnation known as BRAINRUST. (MT)
(Broken, PO Box 460402, San Francisco, CA 94146-0402, www.brokenrekids.com)

SLØSERI DER SKADER OS ALLE...– "Paranoia" EP

A nine-song EP, with that perfect scratchy mid-tempo, desperate mid-range punk sound that's been oozing off the island better known for its relatively successful civil society than its punk rock. Well fuck you, social democracy! Something is making this shit sound good—could it be contentment—or its evil twin, boredom? That wouldn't be the only thing they have in common with early 80s California punk—any one of these tracks could've made an appearance on the *Western Front* LP. (AC)
(Fåk, www.faak.dk)

SOUL EMIGRE – "2001-2003" EP

This release definitely harkens back to positive "emo" hardcore bands like 400 YEARS, THE FIRE NEXT TIME, THIS MACHINE KILLS and other bands of that ilk. There's the chunky guitar playing, the angular yet melodic guitar work, and of course the that certain vocal delivery that sometimes adds strange accents to words like "enemy" by adding strange inflections to the endings of short, staccato phrases. Does that make sense? Anyways, SOUL EMIGRE is apparently from Holland, and their lyrics reflect a clear political conscience through personal introspection. I especially like "The Song Called ___" which seems to be addressing the fact that Europe has learned numerous lessons and suffered the consequences of a nationalist/imperialist past. At the same time, the lyrics seem to say, Americans are either too ignorant or too apathetic to accept the merits of that valuable historical lesson. I agree wholeheartedly. A solid release. (SP)
($3 ppd; Spacement, c/o Joe Ferguson, 5120 Idlebury Way, Reno, NV 89523, www.spacementreno.com)

SPACE TO BEING / TASTE OF FLESH - split EP

Fast, fast, fast tunes here. SPACE TO BEING carry on the great tradition of ripping Czech grind/hardcore—what used to be called power violence before the term fell out of vogue. Definitely for fans of CAPITALIST CASUALTIES and SPAZZ, they even do a CHARLES BRONSON cover too, but these guys can stand alone on their own songs. The great recording really showcases the band's tightness, speed and fury. TASTE OF FLESH, from Indonesia are just as intense and fast though in a different style. They're busting the thrash tip, which isn't quite my thing—but that's even more indicative of how convincing they are, cuz I really dug them too. Their singer is absolutely ballistic! This whole record is bound to have you leaping out of your seat and headed towards the pit or the skate park. (EL)
(Undislessed, BP 515, 33001 Bordeaux Cedex, FRANCE, http://undislessed.ifrance.com)

STOCKHOLM SYNDROME – "One Way Out" EP

The surprising answer to the question "What do you get if you cross an emo kid, a straight-edge crusty, a power-violence madman, and a cider-drinking mod?" STOCKHOLM SYNDROME was a project band for a bunch of local yobs. This EP comprises their excellent 2002 demo, finally seeing the light of day on vinyl. Fast thrash with lots of changes, short songs, guitar chaos, and lovable cockney geezer vocals. If you're a punk rocker pushing

30 (or, er, several years into your thirties…best years of me life) you will relate to the lyrics too. (AM)
(No Options, PO Box 22285, Oakland, CA 94623; nooptions666@yahoo.com)

STRUNG UP – "Society Rot In Hell" 12"

Total scorcher of an release from these local drunken punk rockers—blazingly intense ECONOCHRIST-esque guitar lines, backed up by a driving thunderous rhythm section provide the foundation for Clint's snarly "I'm so sick of this fucking shit" vocal attack. Excellent go-for-the-throat hardcore here. (MT)
(Kangaroo)

SUMMON THE CROWS – "Fra Dypet" EP

Dark crusty Norwegian hardcore, with half the lyrics in Norwegian and half in English. There are some odd aesthetic decisions made here in chord selection, resulting in a full seven inch's worth of un-interesting riffs and attempts at minor-key melody that just sound off. I dunno, maybe that's overly mean, but having listened to this a couple times, still nothing is too good or moving or memorable, and the songs make me feel like something went awry—the angry Scandinavian sound is there, but the songs just aren't happening. (EL)
(Nakkeskudd Plater, Stian Tonnessen, Huvikveien 30, N-3222 Sandefjord, NORWAY, www.nakkeskudd.com)

TAXI – "Who's to Blame/Down by Love"

Just looking at the packaging (pic sleeve and the disc itself), I really thought I was going to like this, which is further proof that you can't judge a book by its cover. I'm not real sure why it's not doing anything for me, though. It's fairly catchy and it's mid-tempo, which are things that I generally tend to go for. I think I just find this one a little too rock, with not enough punk. More than that, I just find it kind of boring. They play the songs, and they play them with a certain skill, but it's stale, like day-old bread. It's almost like they're playing somebody else's songs. Shit, if they can't get into it, why should I get into it? (KK)
(Dead Beat Recs., PO Box 283, Los Angeles, CA, 90078)

TEXAS THIEVES- "Killer on Craigs List" CD

TEXAS THIEVES plays good old-school punk. They keep it really simple and remind me of bands like DWARVES, ADOLESCENTS, or 7 SECONDS. The lyrics are not ground-breaking but really good punk lyrics anyway. Soundwise, this is yet another solid Bart Thurber recording. This is worth checking out. (WR)
(Dr. Strange)

TEEN WHEAT – "Vs. Old Wheat" CD

Chunky, dissonant rock in the vein of HOT SNAKES, PITCHFORK, DRIVE LIKE JEHU, etc., if a little more one-dimensional. What sets those John Reis bands apart from the imitators is both the top-notch production, and the ability of the vocals to convey emotion. TEEN WHEAT has a ways to go in that regard but fans of the aforementioned bands will not be disappointed. (AM)
(Dead Medium, 411 Florida Ave, Atlanta, GA 30316, www.deadmedium.com)

THIS SCARES ME – "Don't Mind If I Fucking Do" EP

Brutal thrash-violence hardcore attack out of Athens, GA. Nasty-edged with some great pummeling song-structures that keeps the head thrashing till the neck snaps. Fans of the southern states style of hardcore assault and intensity should definitely check this out. One-sided clear vinyl in a numbered edition of 500, packaged in a fold-out sleeve with a bloody gauze bandage wrapping it. Killer. (WM)
(Tsunami, 231 Emery Mills Rd., Shapleigh, ME 04076)

TODLICHER IRRTUM – "Nur Fur Manner..." CD

Abysmal German beer punk. It sounds like traditional indigenous drinking songs punked up. It's woeful. (AD)
(Scumfuck Mucke, PSF 100709, 46527 Dinslaken, GERMANY)

TOTALITÄR – "Wallbreaker 1986-2989" CD

Total no brainer here. TOTALITÄR remain one of the best hardcore punk bands to ever walk the earth—taking the rawness of ANTI-CIMEX, the energy of MISSBRUKARNA, the melodic sensibility of ASTA KASK, while drawing on the inspired form of those black clads known as DISCHARGE—TOTALITÄR crank out track after track of potently raw, yet catchy punk played in the classic Swedish D-beat style. If you haven't heard them yet, this collection of recordings from '86 to '89 is as good a place as any to start. And yes, I really do consider those who don't like this band to be poseurs. (MT)
(Armageddon, PO Box 56, Providence, RI 02901)

TRELIKS – "Mexican Road Movie / Ride Inside Her Lies"

A mixed bag, this is (but far better than a poke in the eye with a sharp stick, if you take my meaning). "Mexican Road Movie" is a jaunty, jumpy travelogue set to creepy organ swells and twangy, clean-lined *Peter Gunn* guitars. I like 'em a little rougher than this, but can appreciate the wide-screen Spaghetti Western sound the band is striving for. "Ride Inside Her Lies," conversely, is utterly fantastic beat and psych—it's a catchy, convincing number with powerful guitars, driving keys and all kindsa unexpected sounds whizzing away at the peripheral edges. Fab. The TRELIKS bring countrymates the BRISTOLS to mind with their revisionist jet-age beat—though these tough-skins are less wistful, and seem to accentuate the *negative* rather than the positive. I'd dig hearing what they could do with a full LP (or a live audience, for that matter). (JH)
(Face Value, 33 Bath St. Unit 3, Abingdon, Oxfordshire OX14 3RH UNITED KINGDOM, www.the-treliks.co.uk)

TRY FAILING – "Trace of Reason" CD

Goddamn. These chaps have the whole BAD RELIGION sound down. Driving melodies, layered vocals with just that little catch in the voice. The new PENNYWISE is here, and we're all the better for it! (RK)
(SRK, www.tryfailing.com)

THE UNLOVABLES – "Crush Boyfriend Heartbreak" CD

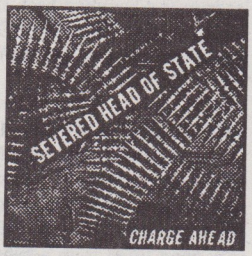
An awesome blast of female vocal pop punk! From the folks who brought us the ERGS, this moves me the way the MUFFS, DISCOUNT, and FIFTH HOUR HERO moved me on first listen. A breath of fresh air from all the veteran guy pop punk bands. The song "Feelin' all Emo Since I Broke Up With You" is truly awesome. One of the year's best full-lengths for sure! (RL)
(Whoa Oh Records, 21-36 43rd St., Astoria, NY 11105, www.theunlovables.com)

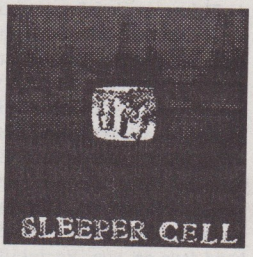
UNPERSONS – "IV- Self Portrait" CDEP

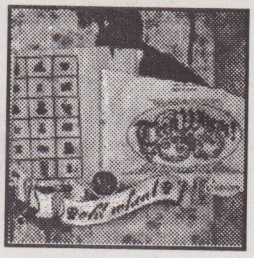
Wow, this Georgia band's a bit of a challenge to describe. This CD is one 15-minute song that changes gears constantly and never repeats. A highly original mix of sounds and influences, like maybe a cross between DYSTOPIA, KYLESA, IRE, a less torpid NEUROSIS, and the spastic vocal yelpings of the JESUS LIZARD—but really none of those are exactly right. The music is mostly mid-paced, pretty busy but not overly technical, and pretty damn heavy. I'm quite surprised to find that they've been around for some seven odd years and have a few other releases too. Looks like you should check this out for yourself cuz it's damn fine stuff. (EL)
(Life is Abuse, PO Box 20524, Oakland, CA 94620, www.lifeisabuse.com)

USPAND – "Life Time Friendship" EP

Fuck yes! On this EP you get screaming Japanese vocals, blistering, fully loaded guitar, and frantic, pounding drums! This is fucking hectic hardcore with small breaks in just the right places so you can catch your breath! You get "Life Blood," "Rise Above," "Reborn" and "R.E.V. Snow." Every song rocks like a motherfucker! Get this EP if you can find it! (BR)







(Dan-Doh, "K-Club," 2-I-26 Honmachi, Kochi, 780-0870, JAPAN)

VEE DEE – "Blood Zombie / Her Eyes"

The sleeve says there's a tune on this single called "Somebody Loves You." Truth in advertising…is that too much to ask? The other tune would've been a welcome addition, but the two present kick enough ass to make up for it. VEE DEE play some dark, driving punk rock that reminds me of classic bands like CRIME of TESTORS. Tasteful leads over a booming beat, soaked in ticking-time-bomb 'tude. Great stuff! (MC)
(Goodbye Boozy, Via Villa Pompetti, 147, 64020 S. Nicolo (TE), ITALY)

THE VOTE – "All Things Considered" CD

Good post-punky stuff with a brooding rock 'n' roll feel. Actually quite eclectic at times with sounds ranging from the FEELIES to punk to jagged guitar 80s-era college rock *a la* MISSION OF BURMA. A very good listen from a band that seems to hit the mark no matter what they do. (RL)
(VMS Records, PO Box 13474, Baltimore, MD 21203, www.thevotemusic.com)

VULVETTES – "This Is the Science We Believe In" CD

I believe this here CD came out in 2003 at least (best?), and it chronicles the musical journeys of SF's long-gone VULVETTES, a spastic-arty junk shop on six shaky legs. These tracks date from 1996, and show a band that was anticipating a lot of *au currant* musical tastes, from no wave to Rough Trade label primitive scraping. I seem to recall them playing with the DEEPTHROATS so that makes sense now. The songs are basic energy personified, a lot of frustration and sweat channeled into an inviting sonic package. If you are trolling around looking at, say the A FRAMES CD, try this too. (RW)
(Dragnet, 3519 S.W. Elmgrove St., Seattle, WA 98126)

WARCRY – "Maniacs on Pedestals" LP

This record has fine intentions, being based completely on war and the sickness and anger this band feels about it. Unfortunately, the music is boring and plodding, sounding like the worst of the MOTERHEAD/DISCHARGE/AMEBIX clones out there. The words are not written with eloquence or poetry, so one cannot enjoy this record for the lyrics either. If you think the three above-mentioned bands are all punk has to offer, than you will *still* be put to sleep by the terrible burden of plodding boredom that this band lays on you. Pitchshifters on +8, everybody. (JA)
(Feral Ward)

THE WENDY KROYS – "Songs About Lust, Revenge & UFO's" LP

……..at last, my second favorite LP this year!!!! And it just so happens to be by a *local band* for a change!!!!! A fully self produced labor of love in the most romantic "do-it-yourself" kind of way…..complete with some of the best drug damaged music I've heard in *years*!!!!!! Imagine VOM, DESTROY ALL MONSTERS, INFLATABLE BOY CLAMS, ROXY MUSIC, VELVET UNDERGROUND and DEBRIS all tossed together in a big taco salad with *my* very own creamy white and lumpy love sauce as the special dressing!!!! Let me tell you about the two hot female vocalists…….they sing with a nasty, sexy and sultry prick tease style that leaves you licking your fingers after sliding them up your very own butthole!!!!! Yes, this is music to do drugs to and fuck to!!!!!! Both sides end with long nine minute instrumentals for those who can handle the drugs that this band is pushing…..you better believe I CAN!!!!!! To top it all off, Miss Carolyn Keddy is playing the bass on this already classic effort!!!!!! There is a very limited edition of only 320 of these records available and they're going quick!!!!!! Don't miss out on what has gotta be one of the *best* underground records this year……*hands down*!!!! Not bad for a band that has never even played a *live show*!!!!!! Let's get them out into the clubs where we can *all* taste their sweat!!!!!!(SW)
(thewendykroys@monkeybrains.net)

WOLVES! (OF GREECE) – 10"

Listen up all you tight t-shirt wearing spock-types who have drowned in mediocrity since the day you first threw on your youth-large BLOOD BROTHERS t-shirt: prepare to be pummeled!! This band has nothing to do with WOLVES (of America) and doesn't even have any members of ORCHID—in my opinion, all the better. Here we have the long-anticipated debut release from this tragically under-hyped powerhouse from the United Kingdom, WOLVES! (OF GREECE). Ex-members of HERESY (yes, *the* HERESY) and BOB TILTON playing frantic, spastic angular hardcore sounding almost exactly like the first two ANTIOCH ARROW albums!! Fucking Great!! You could easily fool your friends into thinking that this was a lost ANTIOCH ARROW recording when that band was in its *absolute* prime. I first heard of these guys almost exactly a year ago when my friend Andy in the UK played me a copy of their Peel Session—I was completely floored. Seriously, I have been dying in anticipation for them to put something out ever since. This record may not have the rough and raw feeling of the Peel Session (please, put that recording out next!) but it definitely lives up to what I thought an awesome record by these guys would sound like. The problem is, *no one* in this country has heard of this incredible band, which really is a tragedy. If Level-Plane or some other "reputable" label put this out in the States, kids would be wetting their pants, guaranteed. Find this record! (SP)
(Gringo, PO Box 7546, Nottingham, NG2 4WT, UNITED KINGDOM)

THE WORST – "The Worst of…" CD

So you say you have never heard of the WORST. Well you can thank Parts Unknown for unearthing these fucking gems for your listening pleasure. These recordings cover the time period of the late 70s through the mid 80s and this CD includes their EP, LP, an unreleased LP and a live set from Max's Kansas City. The WORST hailed from Jersey and embodied all that was good about punk from this era. Fast biting punk that was loaded with catchy hooks and just the right balance of rage and fury. I am glad to see this band getting some recognition because there is no reason why they shouldn't be name dropped like more well known early 80's East Coast punk bands like CAUSE FOR ALARM and HEART ATTACK. These were urgent songs for urgent times that can still hit you like a boot to the eardrum. Fucking awesome! Keep your eye on this label for more stellar releases in the future. (RC)
(Parts Unknown, PO Box 4835, Toms River, NJ 08754, www.partsunknownrecords.com)

WRECKAGE – "This is America" EP

Former members of SELF DEFENSE and BALANCE OF TERROR hint at their uncompromising political punk with a CRASS-style logo and pictures of human bones on the inner sleeve. By far the best track is "Serve in Silence," a change of pace tune with hair-raising guitar riffs. The rest ranges from early-MDC influenced thrash ("White House Spokesman") to tuneage that sounds like it could have come from the mouth of Steve Ignorant ("No More Fuckers"). Really good stuff. (SS)
(Busted Heads, www.bustedheads.com)

YDI – "Out For Blood" CD

YDI (pronounced "why die") existed for a short time in the early 80s in Philadelphia; this CD is their complete discography and the first legitimate reissue of their music. The reissue is very well done, and it includes an interesting interview with the band, lots of pictures of their singer Jackal looking tough as shit, and appropriately over-the-top liner notes from Tesco Vee. The cut'n'paste layout is a nice touch, as is the fact that the original artwork from the records is all included. As for the music, the band's masterwork (and the centerpiece of this CD) is their *A Place in the Sun* EP, which boasted some of the angriest, most hateful songs and lyrics of the early American hardcore scene. Unlike so many bands who seem to use anger as an aesthetic device, YDI are definitely not kidding around. They almost make NEGATIVE APPROACH look like sissies (settle down, I said *almost)*, and their demos and EP in particular are some of the most spiteful, furious hardcore ever recorded; in fact, according to Jackal, YDI was motivated by "100% pure hatred." The later stuff involves some questionable music and even more questionable lyrics, but for the earlier stuff this CD is essential. (GN)
(Parts Unknown, P.O. Box 4835, Toms River NJ, 08754)

V/A – "Fort Worth Teen Scene! Vol. 1" LP

Here's what you need to know; it's on Norton. It features obscure bands from 60s, all from Ft. Worth, Texas. It's got more info and photos than you'll get anywhere else. Some of the songs are covers, some are originals. Some has been reissued elsewhere, but it's all compiled here and if that sparks your interests then by all means get this. Personally, I'm still holding a grudge against Ft Worth for their whacky airport's stadium-like construction. (BM)
(Norton)

V/A – "Four Old 7"s on a 12"" LP

This is a bootleg of one of the greatest 7" comps of all time. Containing the first four Dischord 7"s (not including the MINOR THREAT singles), this record *is* harDCore. All these bands helped set the mold on the East Coast for fast, pissed-off suburban hardcore. With the exception of YOUTH BRIGADE, these bands also set a lot of the tone and imagery for all other straight edge bands to come. GOVERNMENT ISSUE, YOUTH BRIGADE, and TEEN IDLES are all classic bands in their own right, but I have to admit that STATE OF ALERT is my personal favorite (and admittedly the most militantly-straight edge) band on here. Hearing Hank sing "Lost in Space" definitely gets my blood pumping. I must have listened to this record at least a couple hundred times since I first got the CD version in high school. And yet I still put it on the turntable to review it because…well, it fucking rules! There's no address on this, so I would suggest picking up the CD version from www.dischord.com. Essentially beyond essential. (CC)
(no address)

V/A – "Heart So Cold! North Country's 60s Scene" LP

Jeez, just the cover gives me a boner (pardon me

for becoming Shane White: must be a full moon). See, I've got a well-known thing for tartan, especially kilts. At any rate, this demonstrates that upper New York and Vermont may have had an early 60s scene comparable with the vaunted Northwest. "WILD" BILL KENNEDY's "Everybody's Going to Rollerland" kicks things off in fine style before getting to lesser-known specimens of the rock and the roll. Things slow down for some ballads and the occasional moody instrumental, but even those are pretty damn good. (DD)
(Dionysus, PO Box 1975, Burbank, CA 91507)

V/A- "PunkRock is Your Friend" CD

Kung Fu Records puts together a comp mainly of Warped Tour style pop punk bands like TSUNAMI BOMB, Israel's USELESS I.D., OZMA, GUTTERMOUTH and NO USE FOR A NAME. There is some really weird and bad shit on here. Kung Fu seems like a label that just kind of misses what's great about punk, and that shows through the selection of bands on this comp. Included is a recent STIFF LITTLE FINGERS song, a live ADOLESCENTS track, and an enhanced CD section with a NEIL HAMBURGER feature, but I don't think that's enough to make this comp worth buying. (WR)
(Kung Fu, PO Box 38009, Hollywood, CA 90038)

V/A – "Rock Against Bush Vol. 2" CD

The second disc in this series of Bush-hating bands. This time around we have DROPKICK MURPHYS, SLEATER-KINNEY, DILLINGER FOUR, BOUNCING SOULS amongst the mentionable bands. Once again a great deal between the music and the DVD for the fed-up crowd. (RL)
(Fat)

V/A - "Sniffin' Glue: A Las Vegas Tribute to the Ramones" CD

You can't really go wrong with a comp of RAMONES covers. You have to really go out of you way to fuck up a RAMONES song. So, as the name implies, this is a compilation of Las Vegas area bands paying tribute to one of the greatest bands of all time. The high points are the LAS VEGAS instrumental take on "*Blitzkrieg Bop*" (what is that? Lounge? Ska? *Skiffle*?) and the girl- fronted PECCADILLOES. (AD)
(Afternoon, 7300 Afternoon St. Las Vegas, NV 89131)

V/A - "This is Boston Not LA" LP

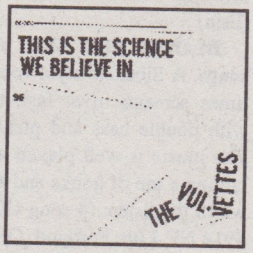
Originally released on Modern Method back in '82, this was the *Flex Your Head* for Boston and was the springboard for GANG GREEN, the FREEZE, and JERRY'S KIDS to launch themselves into record stores around the world. As locality specific compilations go, this is probably the best one. Also on here are the PROLETARIAT, FUs, DECADENCE, and GRONIOIDS. The music (for the most part) is fast and furious and paved the way for a thousand imitators. The FREEZE are awesome, and I like the PROLETARIAT, but it must be said that GANG GREEN steal the show. Maybe their best material, "Have Fun" could be the perfect hardcore song. Comes with the *Unsafe at Any Speed* bonus 7", so you get a whopping 36 tracks of old Mass. mayhem. This was re-released on CD a few years ago, and now it's available on vinyl again thanks to...Modern Method? Must be a bootleg...nice job. (AD)
(no address)

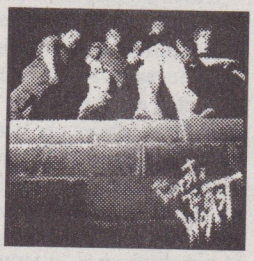
V/A – "Shakin' in my Boots: A Texas Rock 'n' Roll Compilation" CD

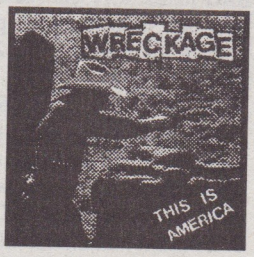
It's all in the title: that's truth in advertising for you. *Shakin' in My Boots* boasts 15 Lone Star Luminaries that run the gamut from rock to roll and back again: it's a solid set, for the better part, with plenty of fun trad rock 'n' punk sounds and little/no embarrassing placeholders wasting valuable time and space. You got tracks from the honky-tonkin,' grave-robbin' STEPBROTHERS, the woefully wistful UGLY BEATS, sun-baked greaseballs the HOTRAILS, DRAGSTRIP BROS., CRACK PIPES, GOLDEN BOYS, the ancient-aged JESUS CHRIST SUPERFLY, HARD FEELINGS, SUNDAY DRUNKS (who I am pleased to hear more of, following their recent full-length), RAVENS, DEADITES, McLEMORE AVENUE, 00 SPIES, WHITE HEAT, and the strangely-named KA-NIVES. Choice material from a state that you just can't ignore. (JH)
(Licorice Tree, PO Box 92783, Austin, TX 78709, www.licoricetree.com)

V/A – "We Ain't Housewife Material" CD

"An international collection of all girl punk, rock and garage," it states. I can vouch for it I suppose. 20 female-fronted bands ranging from BETTY BLOWTORCH'S DISTILLERS doing butt-rock schtick, to MENSEN kinda reminding me of a fuzzed-out TURBONEGRO with ovaries. Then of course there are the garage bands like the DIRTY BURDS and FIFI & THE MACH 3 too change the pace. This comp is all over the place full of guitars and attitude and girls you probably wouldn't wanna mess around with. (BM)
(Dionysus, PO Box 1975, Burbank, CA 91507, www.dionysusrecords.com)







Reviews by Erin Yanke & Peter Avery

BLACK LABELED play half metal half hardcore. Yep, it's fast, and forceful,with occasional mosh parts. When those occur, though, they're filled in by guitar solos. The vocals are shouted with a slight strain. ($3 ppd. 11 song CD, no lyrics included. 403 N. Albay St., Ithaca, NY 14850.) (Erin)

BLOOD RED SKY plays blistering metal songs. A Siouxsie style vocalist sings, and sometimes screams, over fast, technical songs laden with double bass and plenty of guitar wanking. The music is well played and well written, containing a ton of hooks and time changes. It's well worth the listen. (4 song CD, with lyrics, $5 ppd, 4914 NE 17th, Portland, OR 97211) (PA)

CRACKS play basic power chord punk rock. There is almost a goofy sound to the songs (even though most of the songs have serious lyrics) and for some reason I want to compare them to FYP. They play every song just about as fast as they can. The vocals are one part screaming, one part talking and one part singing. The guitar sounds weak and lacks depth. The drumming is not amazing, but fairly solid. They do cover the GERMS as well as instrumental (not sure why) versions of BAD RELIGION and NEIL YOUNG songs. (11 song tape, with lyrics, $2 ppd, Philip, 12780 E. 2200 St., Atkinson, IL 61235, pizzachew@hotmail.com) (PA)

DEATH BY EXCESS has a NAKED AGGRESSION energy to them, straight forward hardcore, with varying kinds of female vocal styles coming out of one lady. The back ups are growling. ($5 ppd. 4 song CD, lyrics included. P. O. Box 3148, Oakland CA 94609.) (Erin)

DECLARATION OF WAR has a live recording of crusty hardcore. They mix early 80s BLACK FLAG style punk with ECONOCHRIST style hardcore. The songs are pretty basic uptempo numbers and tend to be a bit sloppy. The recording isn't that great but also not terrible for being live. Altogether it's pretty average hardcore but it does have plenty of energy. (4 song CD, no lyrics, P.O. Box 57314, Atlanta, GA 30343) (PA)

ENDLESS NIGHTMARE is an aggro hardcore band. Pretty driving, pretty dark, and fitting well and securely into the hardcore of the day. Vocals are shouted, and spaciously paced. (8 song Cassette, lyrics included. P. O. Box 63543, Philadelphia, PA 19147.) (Erin)

FALSE SECURITY play fast and catchy hardcore that's guitar driven with lots of pick slides, but also with a sense of melody underneath it. Not so foreboding as most hardcore tries to be these days, more like straight forward pissed off. There's a weird buzzing sort of Doppler effect to the demo, but I think it's in the dubbing, and not in the recording. . They also do a BATALLION OF SAINTS cover. ($2 ppd. 8 song cassette, lyrics included. 374 S. 5th St. Brooklyn, NY 11211.) (Erin)

FLYING FALCONS have a pretty cool little two CD set that I'll just throw into one review. I think both CDs are live but the sound is good enough that you can't tell most of the time. They play aggressive pop tunes which are discordant and chaotic. On the whole they remind be a lot of TINA AGE 13. They mix catchy, quick tunes with drawn out slow numbers. The guitar is high on the treble and tends to wander, the drums are all over the place but remain solid and the raspy vocalist sings way off key (but in a good way). The songs have a bunch of hooks and sometimes totally fall apart on purpose but it all manages to work. This is well worth checking out. (5 and 7 song CDs, some lyrics, flyingxfalcons@yahoo.com) (PA)

THE HICKMANS play basic garagish rock, equally influenced by punk and general FM radio. The vocals are sung with good enunciation, and the backups chime in here and there. ($6 ppd. 16 song CD, lyrics included. 1404 s. 8th, Kelso, WA 98626.) (Erin)

THE HIGHWAY MURDERERS have a growler vocalist, singing on top of a bed of simple, mid-tempo punk rock style. The drums are a lot louder than the guitars, so it's hard to tell what's going on. (9 song CD, no lyrics included. 375 W. Beach St., Watsonville, CA 95076.) (Erin)

THE HUE OF TWO play some mix of wimpy emo (BRAID, RAINER MARIA, etc.) and real emo. There are a bunch of vocalists here, totally off key and stepping all over each other to create quite a mess. The music itself is a bit sloppy but can be catchy at times. They do best when screaming and playing fast. (4 song CD, with lyrics, 471 Englewood Ave., Buffalo, NY 14223, www.hueoftwo.com) (PA)

THE I.D. play lo-fi grindcore. They don't have the wall of equipment to make your guts rumble like hell, but the energy is going in that direction. The guitars sound tinny, the drums don't take up much space, and I think there's maybe a keyboard participating too. Lots of heart. ($2 ppd. 3 song Cassette, lyrics included. 8342 E. 2700 St., Kewanee, IL
61443.) (Erin)

IN THE FACE OF COLLAPSE has a live CD that actually doesn't sound too bad for being recorded at a basement show (the drums do tend to overpower everything else, though). Anyway, they play typical fast, but not ultra fast, hardcore songs that have just a hint of metal influence. Screaming vocals, pounding drums and a wall of guitar. It's a slightly more emotional version of your early 90s BORN AGAINST, ECONOCHRIST hardcore. (9 song CD, with lyrics, send a donation for a CD to 313 N. 8th St., Columbia, MO 65201, intheface-ofcollapse@planet-save.com) (PA)

THE JURY play some pretty solid hardcore, with driving energy. The pace is fast without being blazing, so you can safely nod your head along with out fear of whiplash. The vocals are yelled and yet buried under the music occasionally. (6 song CD, no lyrics included. PO Box 8791, Albany, NY 12208.) (Erin)

LNT play Fat Wreck Chords style, fast and clean punk rock. The vocals are shouted except for the break it down parts which are snotty spoken. ($2.50 ppd. 6 song CD, no lyrics included. 13994 Lakeview Dr., Gainesville, VA 20155.) (Erin)

MELODIC CORE OPERATION delivers what they promise. They play melodic hardcore in the Fat Wreck Chords style. I'm not too familiar with this stuff but it sounds like a mix between mid period BAD RELIGION and STRUNG OUT, maybe? They don't do it that badly but all the songs really do sound the same. (12 song CD, no lyrics, Lars Wogatzky, Austaurasse 21A, 50937 Cologne, Germany, lars@wogatzky.com)

RIO DE LA MUERTE has a malignant case of AGAINST ME-itis, the acoustic years. ($4 ppd. 12 song CD, lyrics included. 818 NW 3rd Ave, Gainesville, FL 32601.) (Erin)

RIOTS NOT DIETS plays a less smooth, let's say "garage version" of punk a la HELEN LOVE. Super catchy pop, sweet girl vocals, but a meaner guitar than you might expect, and a drum machine set on fast. They play a couple covers, by THE RAMONES and XRAY SPEX. ($4 or Euros, ppd. 13 song CD, lyrics included. 77 Avenue Parmentier, 75001, Paris, France.) (Erin)

RUNESWORD has packaging and lyrics that are gamer style (they call it Dungeons and Dragons adventure-core). Musically, though, they play mid tempo catchy punk rock with a keyboard, that's got some 70s rock flourishes in there, too. ($3 ppd. 11 song Cassette, lyrics included. 2615 N. Pierce ST., Milwaukee, WI 53202.) (Erin)

SARS plays thrashy, crusty kid style hardcore songs for the most part. The songs are fast, the vocals are screaming but slightly snotty and the drumming is pretty solid. The guitars have a slight

metal feel to them, especially in some of the little solos and the bass player throws in some catchy and sort of poppy bass lines. For some reason they have placed in the middle of the CD an attempt at an early SCREECHING WEASEL style song with sung, nasal vocals and all. Aside from that it's pretty good stuff. (6 song CD, no lyrics, more starving punks without homes but with email, sars@deadmusic.net) (PA)

SKULLFACE AND THE OTHERS play slow power violence, with humor! Lots of vocal styles going on, ranging from screams to back-of-the-throat style creepy whispering. (29 song Cassette, lyrics included. 14 Blatch Ave, St. John's NL Canada, A1C 4P5.) (Erin)

THE SKYFLAKES are an indie pop band, playing sweet songs with a whispery female vocals that float above the music. It's slow paced, and simplistic, but good for what it is. (4 song CD, no lyrics included.380 22nd Ave. #3, San Francisco, CA 94121.) (Erin)

SOUND 4 SOUND plays classic dude-core. On the faster side of mid tempo, this is crossover aggro, with a chunka chunka guitar sound. The vocals yell at you mostly, but some occasional holding out notes happens, too. (9 song CD, no lyrics included. 13414 SW 111 Terrace, Miami, FL 33186.) (Erin)

STRAIGHTJACKET reminds me more of seeing FILTH play live than anything. The catchiness is there under the hardcore, and the gruff vocals sound like a bad PA in a good way. There's palpable energy to this recording, a standout of the month. ($4 USD. 8 song Cassette, lyrics included. P.O. Box 239, North Carlton 3054, Victoria, Australia.) (Erin)

SVENSKT NARLNGSLIV feels like early 80s Texas punk. Fun and danceable, but tough and totally punk rock at the same time. Jangley guitar bits weave with the vocals really well. Vocals are more spoken than sung, but definitely performed. Totally great. (30 Sukr in Sweden, $4 US outside Sweden, ppd. 6 song CD, no lyrics included. Spanngrand 41, 906 28 Umea, Sweden.) (Erin)

SWEATER KITTENS play minimalist pop tunes. The sound is somewhat similar to very early CUB but with a little more anger (for instance there are no songs about spider monkeys). The guitar plays a couple of chords and has just a little distortion while the drums stick to the most basic mid-tempo beats. The vocals are off key and while some of the songs are pretty catchy it gets to be rather monotonous. (11 song CD, no lyrics, www.sweaterkittens.net) (PA)

TARPIT plays short hardcore tunes. They mix up speedy thrash with stomping slow parts. The recording is pretty good and although there's nothing original in the music, they get straight to the point without screwing around. There isn't much to say for the lyrics though. (5 song tape, with lyrics, without a place to lay their heads, mikeXout@hotmail.com) (PA)

TOTALLY CHAOS play the catchy mid-tempo sloppy punk that I am a sucker for. This is SHOTWELL-ish, slower paced but would still make a basement of friends jump all over each other. The vocals are sung with a subtle growl and a bit of croon. They do covers of THE DEAD MILKMEN and THE VAPORS songs.(10 song Cassette, lyrics included. 2406 11th Ave. S., Minneapolis, MN 55404.) (Erin)

UNFUCKABLE plays up-tempo, hardcore songs. The tape sounds like it was recorded on a boombox which makes it difficult to understand exactly what is going on. What I can hear is tons of energy, a messy wall of guitar, pounding drums and nasal, screaming vocals. I like the fact that they manage to make it through six songs in a fairly short amount of time. (6 song tape, with lyrics, 19 Grant Ave., Albany, NY 12206, JuliaMounteer@hotmail.com) (PA)

WALK THE PLANK rocks us in a classic punk mean and mid-tempo way. They are guitar driven, with a solid but not flashy rhythm section. The vocals are yelled kind of gutturally, but not like Sesame Street characters. Quality. (4 song CD, no lyrics included. 8 Bolton Close, Formby, Merseyside, L37 8EE, England.) (Erin)

WEAPONS OF MASS DESTRUCTION are an instrumental band that plays long compositions that ebb and flow. The pace and intensity fluctuate, but in a gentle way. Good soundtrack music. (5 Euros. 7 song CD, no lyrics. 129 Raheny Road, Dublin 5 Ireland.www.desertedvillage.com) (Erin)

WEAPONS OF MASS DESTRUCTION play a sort of technical, wimpy music that passed for emo in the late 90s. The music is similar to stuff like AMERICAN FOOTBALL, ACROBAT DOWN and SWEATER WEATHER. Slow to mid-tempo songs with picked out guitar riffs and a sort of mumbled singing style. (6 song CD, with lyrics, www.WMDmusic.com) (PA)

VERSE

"REBUILD" / The debut full-length CD/LP from Rhode Island's VERSE / featuring ex-members of WFTF

PHYSICAL CHALLENGE

"I QUIT" / Portland, Oregon's best hardcore export bring you their debut full-length CD / summer 2004

up next - full lengths from:
GO IT ALONE // ALLEGIANCE

RIVAL RECORDS
www.rivalrecords.NET

Shogun

MORGUE / CARMINA split 7"
new! grind death!
THE BETTER THOUGHTS TO COME / TIELNICH split 7"
new! noise metal!

still :
KARRAS / SUBMERGE split 7"
NOSTROMO / BLOCKHEADS split 7"
DEAD FOR A MINUTE / SUBMERGE split 7"
DEAD FOR A MINUTE - diégèse 10"
SUBMERGE - in gold we crush 7"
7" = $5,- ppd world
Shogun rds/ 2, rue de la Colinette/ 51110 Bourgogne - France
burn.out@wanadoo.fr
www.shogunrecordings.com

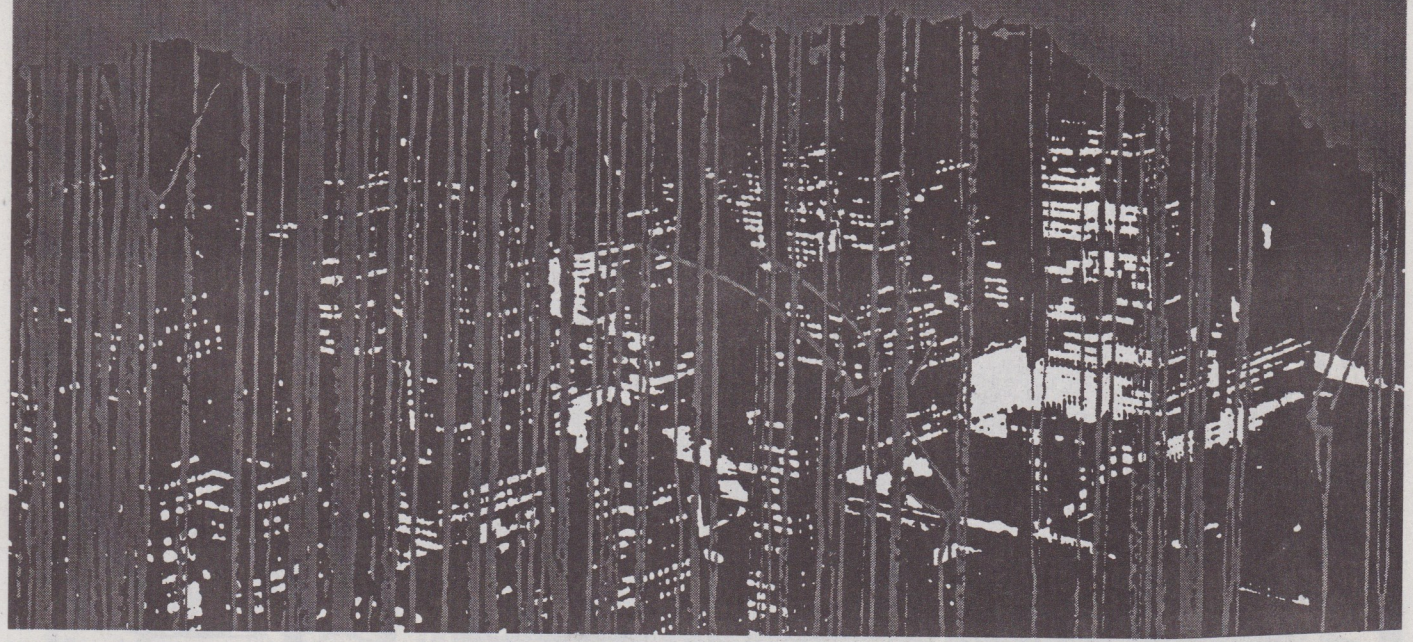
BOSS MARTIANS

"HEY! Boss Martians are back with another power-pop masterpiece" - PUNK PLANET
NEW CD "THE SET-UP" OUT NOW!
$14 US $15 CAN $17 WORLD All Postage Paid
MuSick RECORDINGS P.O. Box 1757, Burbank, CA 91507 www.musickrecords.com

ANODYNE LIFETIME OF GRAY SKIES

LP/CD LP63 NEW YORK CITY'S ANODYNE CHRONICLE THE MIND'S DARKEST REACHES ON THIS ODYSSEY OF ABSOLUTE HEAVINESS AND FOREBODING DEPTH.

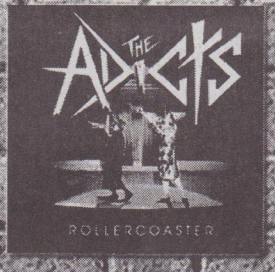
level-plane



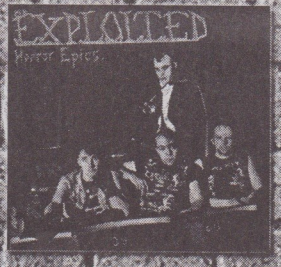
SOS RECORDS

OUT NOW!!!

WWW.SOSRECORDS.US

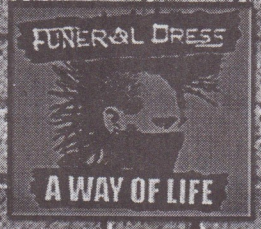


THE ADICTS
"ROLLERCOASTER"



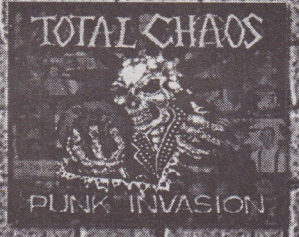
THE EXPLOITED
"HORROR EPICS"

RESILIENCE
"SOUND OF STRENGTH"



FUNERAL DRESS
"A WAY OF LIFE"

MIKE BLANKS & THE SOABS
"STARTING THEM OFF YOUNG"



TOTAL CHAOS
"PUNK INVASION"

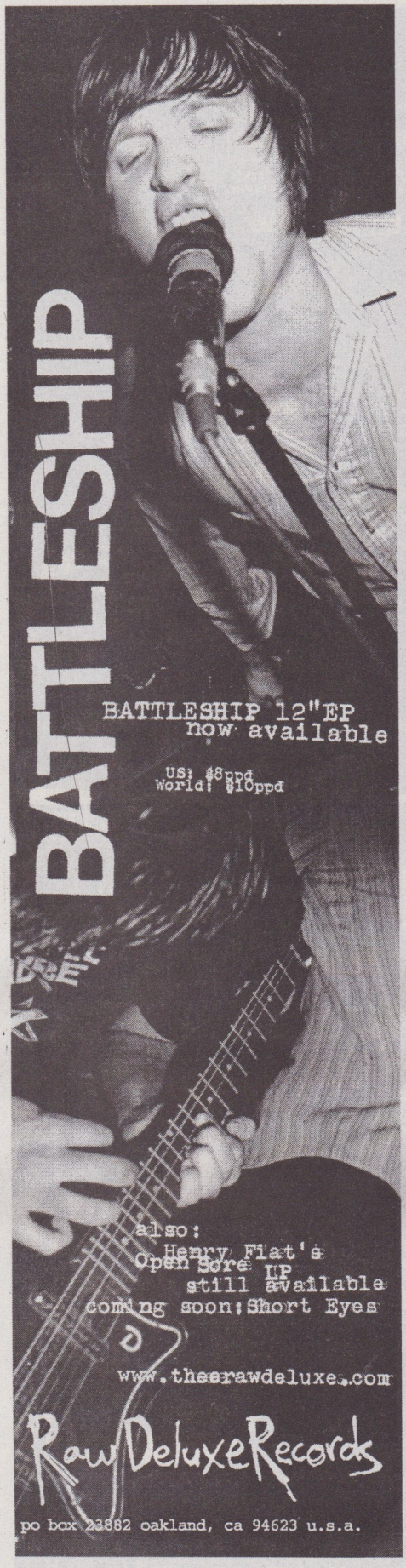
COMING SOON

THE ADICTS
"RISE AND SHINE"

FUNERAL DRESS
"PARTY POLITICAL BULLSHIT"

FUNERAL DRESS
"COME ON FOLLOW"

TOTAL CHAOS
"FREEDOM KILLS"



OUT NOW!

SIRENS

debut 4 song 7"ep

Anthemic dual vocal punk from BOSTON!
★featuring some guys who used to be in bands like The Insurgent and Melee

$4 post paid IN N. AMERICA!

$6 post paid FOR EVERYONE ELSE

EACH ADDITIONAL 7" ADD $3

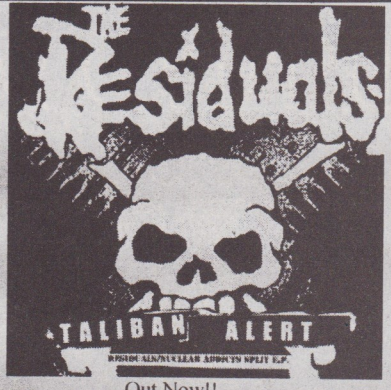
SPECIAL COLORED VINYL FOR MAIL ORDER

SEND MONEY ORDER OR WELL CONCEALED CASH TO

1-2-3-4 GO! RECORDS
C/O S. STEVENSON
732 56TH ST
OAKLAND, CA 94609
USA

ALSO STILL AVAILABLE:
FIFTH HOUR HERO/SAINTE CATHERINES 7"
SPITTING TEETH/1-2 GO CREW! 7"

CHECK OUT:
WWW.1234GORECORDS.COM FOR THE WHOLE CATALOG!



Out Now!!
Residuals/Nuclear Addicts split 7" EP
Residuals influenced by 80s Britcore
Nuclear Addicts influenced by bands
Such as Totalitar and Skitsystem

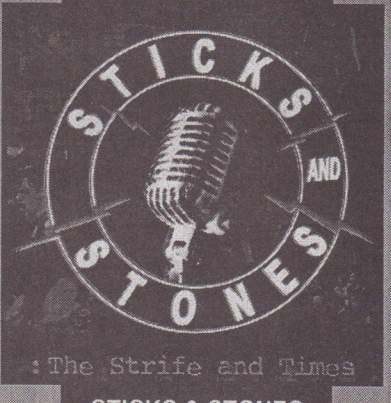
$4 ppd .Check or money order payable
to Matt Renicks.
Or help distribute
10 7"s for $2 each ppd
also willing to trade
therenster@sbcglobal.net
plasma4305@aol.com

Life of Strife Records
PO Box 181382
Dallas,TX 75218
U$A
Out soon:
Breadlines at Gunpoint/
Order of the Vulture LP

CHUNKSAAH RECORDS

LET IT BURN
THE EXPANDING UNIVERSE
AVAILABLE 11.9.04

VISION
DETONATE
AVAILABLE NOW



STICKS & STONES
THE STRIFE AND TIMES
AVAILABLE NOW

CHUNKSAAH CARRIES TITLES BY THE BOUNCING SOULS, WORTHLESS UNITED, THE ARSONS, WANTED DEAD, ZERO ZERO, MADCAP, MIGHTY MIGHTY BOSSTONES, AND MORE. VISIT US ONLINE.

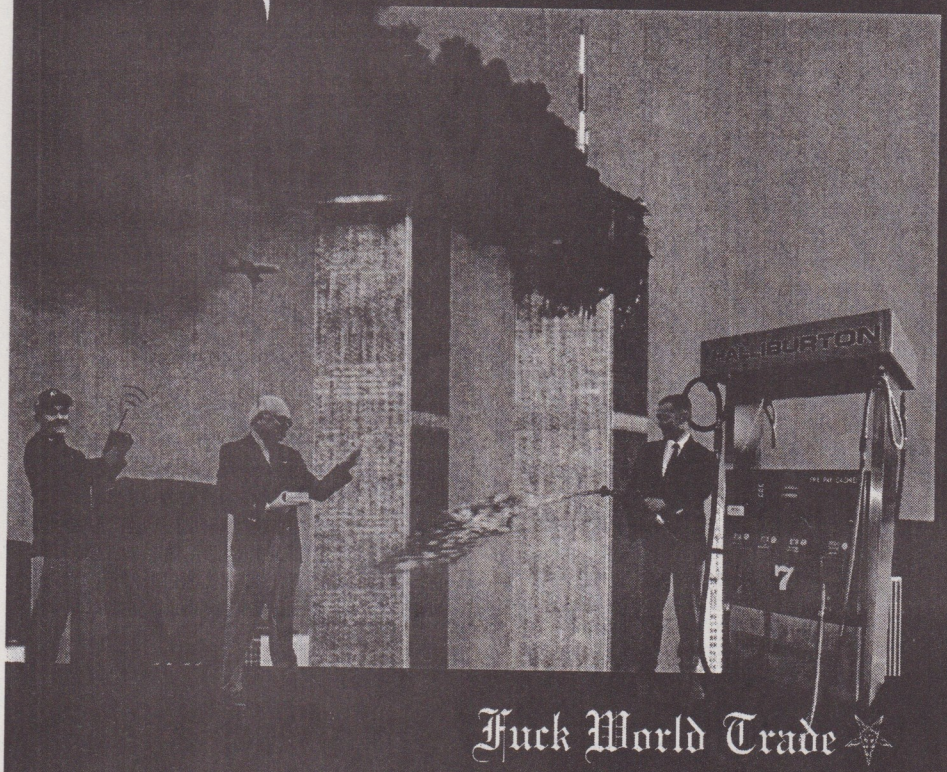
CHUNKSAAH RECORDS
WWW.CHUNKSAAH.COM
P.O.BOX 974 NEW BRUNSWICK, NJ 08903

GFK If Liberty Isn't Given, It Should Be Taken

Relentless metallic political hardcore from the province of Québec. Mixed by Pierre Remillard.

OUT 9.28.04. Order online at g7welcomingcommittee.com

Leftöver Crack



Fuck World Trade

New Album Out On
Alternative Tentacles
August 31st!
(Virus 320)

In a free society,
the most important voice
is that of dissent...

Leftöver Crack

Volume II:

Fuck World Trade

LP/CD

On their second album, N.Y.C.'s dirtiest political/punk band commit the most heinous thought crime of the 21st century.

ALTERNATIVE TENTACLES RECORDS
P.O. Box 419092,
San Francisco, CA 94141-9092, USA
www.alternativetentacles.com
Write for a FREE mailorder catalog!

DEAD TANK RECORDS

The South / Hypatia LP

St Augustine FL's The South
hardcore similar to Palatka / Hoover
the final recording.

Hypatia play drug free posi youth
hardcore by way of a van
running on veggie oil! Pink vinyl
$8 / $9 / $10

FIYA

"Make Joy,
Make Strength"
CD

Passionate, political hardcore punk
from Gainesville FL.
Beautiful, energized and idealist lyrics.
$8 / $9 / $10

Fastplant/In Danger of Dead LP
$8 / $9 / $10
Railsplitter "860 Some Odd lbs" LP
$9 / $10 / $11
Environmental Youth Crunch CDEP
$5 / $6 / $7

Prices ppd US/Can.Mex/World

1007 Acosta St. Apt 2
Jacksonville FL 32204

deadtankdistro.com

TOUR DATES*

SEPT. 2 - LA
SEPT. 3 - SAN DIEGO
SEPT. 4 - TUCSON
SEPT. 5 - EL PASO
SEPT. 6 - AUSTIN
SEPT. 7 - DENTON, TX
SEPT. 8 - LITTLE ROCK, AR
SEPT. 11 - NASHVILLE
SEPT. 12 - COLUMBUS, OH
SEPT. 13 - NYC
SEPT. 14 - NYC
SEPT. 15 - NYC
SEPT. 16 - PHILLY
SEPT. 17 - BALTIMORE
SEPT. 18 - DC
SEPT. 19 - CLEVELAND
SEPT. 20 - CHICAGO
SEPT. 21 - IOWA CITY
SEPT. 22 - KANSAS CITY
SEPT. 23 - DENVER
SEPT. 24 - SALT LAKE CITY
SEPT. 25 - RENO
SEPT. 26 - SACRAMENTO

THE EDDIE HASKELLS

U.S. TOUR 2004

NEW CD ON SUPERSPEEDWAY MUSIC
AVAILABLE ON TOUR

*SUBJECT TO CHANGE - GO TO WWW.EDDIEHASKELLS.ORG FOR UPDATES & INFO.

Chatterbox

BIOGRAPHY OF A BAR

SAN FRANCISCO 1986-1990

by Alfie Kulzick

A Rock`n Roll Book
200+ Photos.NOFX.MENTORS
Green River,Mr.T,Dwarves,
Johnny Thunders, etc...
plus a good look at the
Glam, Slam Rock`n Roll scene in
San Francisco during the late 80's

Send Check or Money Order $20 to:
Chatterbox Publishing
P.O. Box 460592
SF CA 94146 or visit...

LastGasp.com / Bomprecords.com

Inimical records

www.inimical.com

SKARP

Bury Your Dead CD $8 US/ $10 Can/Mex
11 or so Songs of brutal female fronted hardcore/grind with various otherstyles thrown in for good measure.

North America Only! European Press of CD and LP on Autodafe Records.

SOD HAULER

Deathgiver CD $8 ppd us/ $10 world
Epic and Dynamic Stoner Metal.
"Sod Hauler from Seattle has a throttling tuned down heavy sound that reminds me riff wise of Weedeater and Sleep."
- Rob Wrong, Stonerrock.com

Cash or M.O.
Only to Mike Crow

Inimical Records
1426 Harvard Ave #103
Seattle WA 98122
mike@inimical.com

ZINES

Reviews by: (AC) Arwen Curry, (AR) Aragorn, (JB) Julia Booz Ullrey, (MD) Mikel Delgado, (MF) Maree Faygo, (JH) Jeff Heermann, (HH) Harald Hartmann, (CH) Cassie Harwood, (JM) Jeff Mason, (GN) Golnar Nikpour, (CQ) Cooper Quintin, (CR) Casey Ress, (MT) Mike Thorn.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us.

ALLDAY HELL #1 / $1
8 x 6 - copied - 56 pgs - German
This new fanzine in the cut and paste style has interviews with the bands Face Down In Shit, Knifed, Flag Of Democracy, and Dean Dirg. There are a couple of pages of new record reviews from South East Asia. The second half of this fanzine is devoted entirely to new record reviews. I hope a second issue of this fanzine makes it to press. (HH)
Patrick Weidemann / Jossa Str 4 / 36272 Niederjossa / Germany
www.throwintodisorder.de

AMBER THE ARSONIST #9 and #11 / stamp or trade
8.5 x 11.5 - copied - 2 pgs
Each of these little two page zines are filled with odd, disparate ramblings that detail the life of the author Rebecca. Judging from what she writes, she watches TV, reads zines, and temps. The observations are witty and generally strange. Quotes and reviews round out these issues. (CR)
Rebecca PO BOX 1582 / Piscataway, NJ 08855-1582
rsducky@hotmail.com

BONE MARIMA #2 / $2
3.75 x 5.25 - copied - 36 pages
Bone Marima is divided into three sections called "Truth," "No Truth," and "Truth Revisited;" not surprisingly, these section dividers delineate switches in focus from the real life observations of the editor to some fictional vignettes and then back again. The "true" sections follow the editor from a bus out of his lonely small-town life and then into that life again. Brent manages to write well enough to parlay his sense of isolation and loneliness to the reader, but not well enough to make this zine a must read for anyone but the perzine diehard (if such a thing exists). The fictional vignettes read like attempt at brainstorming for a writing class and are sort of distracting. Not bad, hopefully #3 will be an improvement. (GN)
Brett Johnson / 230 South Dodge Street / Iowa City IA, 52240

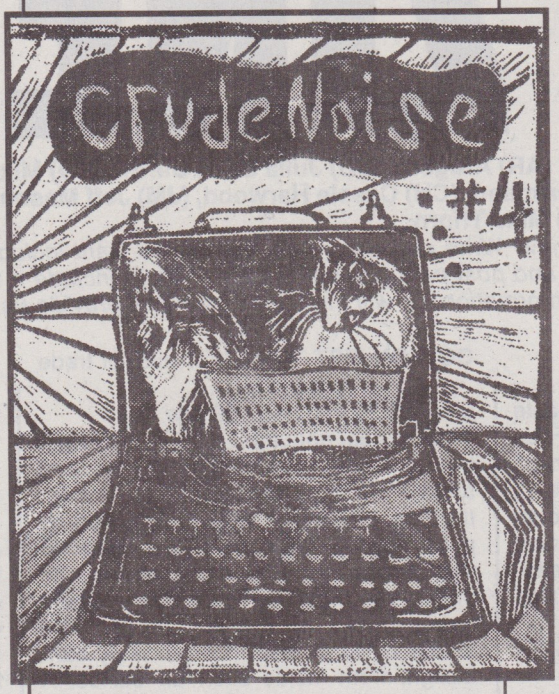
COTTON FIST #16 / $1, 1 euro or trade & postage
5.75 x 8.25 - copied - 32 pgs
What's great about this zine is its distinctive aesthetic. The writing, photos and artwork depict a desolate world, except the one drawing of smiling, patched-up punx holding tall cans. The buildings they live in are bleak or overrun with plants and mold, we learn in the recent (grim) history of Dublin's squats. The author types at least one piece by candlelight from inside such an edifice. A great many zines are reviewed. The poetry reads like crusty lyrics. Some thoughts on depression, crows, war, and society also appear. The writing did not always capture me, but overall effect reflects the author's perspective quite clearly. (JM)
32d / Greygates / Stillorgan Rd / Stillorgan / Co. Dublin / Ireland

CRUDE NOISE #4 / $2.50
8.5 x 7 - copied - 40 pgs
What makes *Crude Noise* stand out for me are the linoleum cuts that Merry Death does (does she still call herself that? Not according to the return address) that I've seen all over the place as posters and covers and that come in a high concentration in her zine. The intricacy of her art (so beautiful I want tattoos of it) is complimented sweetly by the intensity of her writing. The writing feels like a letter from someone struggling to remind herself to keep trying despite all the bullshit, and in doing so, reminds me to not give up either. Part four is the recovery issue, so the comics and the writings and the prints all strive carefully to make sure that you remember what's important. Even if you feel secure with your positive outlook you should have this zine. (JB)
Meredith Stern / 6784 Stump Rd / Pipersville, PA 18947

DOLL #205 / $?
8.5 x 11 - copied - 144 - Japanese
This looks like an awesome publication. If only I could read Japanese. *Doll* is actually pretty entertaining even though I don't. If you read Japanese and like punk rock you probably already like this zine. If not, what the hell are you doing — go out and buy this zine! You are wasting your skills! Interviews with Napalm Death, Stiff Little Fingers and SOBUT. Great photography. (CQ)
NO 303 Aota Bldg / 3-1-9, Kita, Kohenji / Suginami-Ku / Tokyo / Japan
hensyu@doll-mag.co.jp

EQUALIZING DISTORT June 2004 and July 2004
8.5 x 11 - copied - 20 pages
Equalizing Distort is the monthly newsletter extension of a radio show of the same name based in Toronto. It seems to me that this zine performs a function that music zines don't fulfill as often as they did in the pre-internet age. That is, *Equalizing Distort* is meant first and fore-

most to provide a forum for those interested in DIY punk and hardcore to access the latest goings on in the scene. There are relatively lengthy record reviews, some show reviews, show listings, and a "rumour mill" which clues the reader into record release dates, upcoming tour plans, and the like. Both of these issues have some standout interviews. In particular, the interview with Max from 625 records (in the June issue) is interesting and well done; it certainly goes beyond the usual "what are your influences" type questions and honestly addresses some of the trials of being the full time punk that Max has been throughout his life. The July issue has a very cool interview (circa 1987) with Ataque Frontal, Peru's most well known raw punk export. It's still pretty amazing to think about young punx in Peru in the mid 80s rocking out to Crude SS, and it's nice to have zines like *Equalizing Distort* remind us that while punk may be a small circle of friends, it's reaches still extend into the far corners of the world. (GN)
91 St George Street / Toronto Ontario / M5S 2E8 / Canada



THE FIFTH GOAL #8 / $?
8.5 x 5.5 - copied - 32 pgs
I hate counting page numbers! That said, this a decent zine about train graffiti. Included is an interview with a graffiti artist and many photographs of train graffiti. Graffiti loses some of its splendor in black and white, but you pretty much already know whether you want this or not. (CQ)
PO Box 970085 / Orem, UT 84097

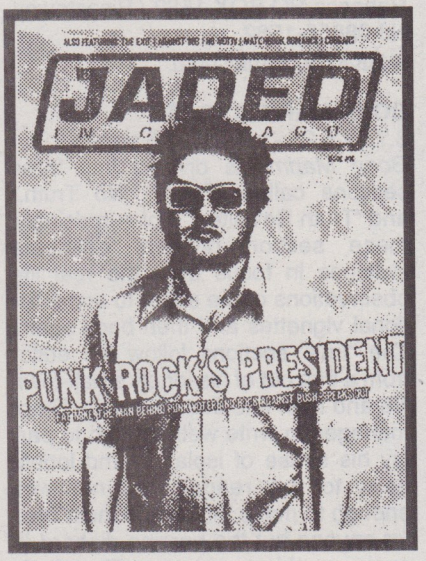
FOR IDIOT #1 / $2 US, $3 world, or trade
8.5 x 11 - copied - 16 pgs
I'm stoked on interviews with obscure thrash bands, but here only the talk with Macedonia's Choice of My Own came out well. The rest are goofy inside jokes or one-liners. (My advice is, think of the questions *before* you start.) The record reviews cover smaller bands and the reviewer seems enthusiastic and knowledgeable. A brief Michigan scene report is included, and the pictures of Threatener came out good. This is a good trade if you do a (substandard) zine in a similar vein, but that's the extent of my recommendation. (JM)
Zach Howard / 5726 Sussex Ct / Troy, MI 48098

FORK, KNIFE & SPOON #3 / 2 stamps & S.A.S.E. or trade
5.25 x 8.5 - copied - 48 pgs.
This is the first issue of *Fork, Knife & Spoon* that I've read and hopefully there will be more to come. The first thing I noticed is this issue has an interview with Melissa Elbirt regarding her documentary on local punk club, Burnt Ramen, *The Ramen Days*. It's awesome Melissa took so much time to document something which was important to so many people, and it was pretty cool of *Fork, Knife & Spoon* to, in turn, document her efforts. This issue also has an interview with Petey Dammit, the "Crazy Experimental-Rocker," and a pretty awesome short story written by contributor Joe Cervelin. Buy this zine because it is good and has nice pictures and cute comics and coherent writing, and what more could you ask of a zine? (CH)
9633 Bodega HWY / Sebastopol, CA. 95472
forknife_spoon@hotmail.com

THE GHOST OF READY REFERENCE
#1 / 3 stamps or trade
4.25 x 5.5 - copied - 48 pgs
Ever wonder what goes through the minds of your local librarian at the reference desk? This zine takes you into the experience of the pre-web information providers. The zine is divided into two different parts. Half of the zine contains excerpts culled from reference files letting you know how to fly the flag, tie a necktie, watch fireworks and avoid jet lag. The other half is the experiences of those library patrons that may not be as well adjusted as they appear. Funny anecdotes and odd insights. (CR)
Love Bunny Press / 2622 Princeton Rd / Cleveland Heights, OH 44118
www.ishitmypants.blogspot.com

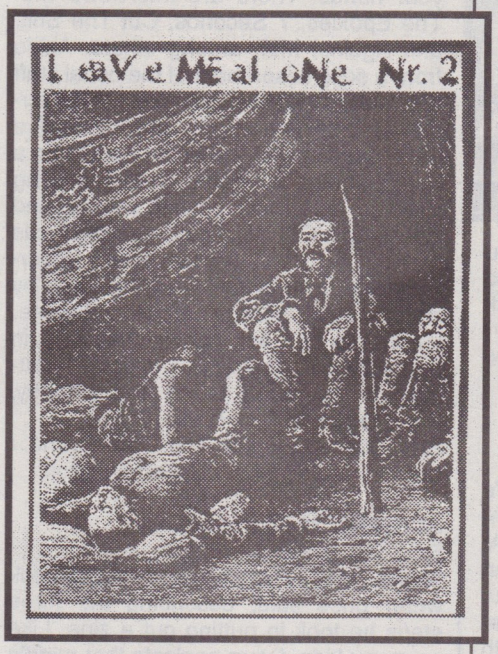
THE GHOST OF READY REFERENCE
#2 / 3 stamps or trade
4.25 x 5.5 - copied - 32 pgs
Similar to the inaugural issue, but with more anecdotes and less excerpts from the reference files. The anecdotes are preceded by a cast of oddball characters and patrons as well as brief bios of each of those characters. Most of the stories are pretty hilarious, but despite the preface that states that his phonetic spelling is not meant to be offensive, reading a story where the writer quotes people as saying, "Yeah, how is you today. i am trying to find if you people gots som' infomasion on or maybe gots som' highque points (haiku poems)" leaves me a bit bummed out. (CR)
Love Bunny Press / 2622 Princeton Rd / Cleveland Heights, OH 44118
www.ishitmypants.blogspot.com

GREEN ANARCHY #17 / $4
8.5 x 11 - printed - 76 pgs
This issue of your favorite dose of ferocity has an interview with the author Derrick Jensen, who has recently been working on a book about "bringing down civilization" with specific instructions on doing so. Actually, the interview makes it sound like he has been toying with doing just that, but the book is really about riling up people to do what Jensen calls "de-colonize the mind". Without having read any of his other books, the interview riles me up, so I imagine the real thing is way better. Then there's a toss up of fragments within the section "garden of peculiarities" that dissect discourse on the methodology of patriarchy. There's also a piece that called for the rejection of an idealized "perfect" society. You know what you're getting into. (JB)
PO Box 11331 / Eugene, OR 97440
collective@greenanarchy.org



HAZARDOUS WASTE #6 / 1 stamp
8.5 x 11 - copied - 1 page
I always think this shit is cute. The cutest part this time is the instructions on

sewing a shirt smaller (because all punks are skinny, right?) But then there's a lack of cuteness when Matt brings up the issue of a PC kid halting a show to talk about the singer's Mussolini shirt without really making a statement either way on the issue of whether shock value fashion belongs in the 70s or if it wakes people up or catalyzes discourse on fascism. *What does it do, Matt*? Why not use the zine to talk about it? If this was a column instead of a review I could talk about it, but I'll leave that to the readers. (JB)
Matt Smith / PO Box 1402 / Boston, MA 02117



INCONGRUOUS #1 / ?
5.5 x 8.5 - copied - 34 pgs
It was really hard for me to read this zine and it has been even more difficult for me to try to review it. I have been debating for the past couple of days whether or not I wanted to. This zine is about sexual assault. There are documented experiences with it, statistics, crude expressions, and an interview with Carol Queen, who wrote *Real Live Nude Girl* and also cooperatively owns Good Vibrations. This is a very well made magazine and it gave me quite a bit to think about. (MF)
Nyky Gomez / PO Box 54281 / Phoenix, AZ 85078
Baggysocks@hotmail.com

JADED IN CHICAGO #16 / no price listed
8.5 x 11 - printed - 40 pgs
Jaded is fucking right. The interviews are all bigger (mostly real shitty) bands, along with "punk" lobbyist (he got some face time with Kerry in Iowa) Fat Mike. There are some write-ups on local bands, a few columns, ads and reviews. I would pass on this one. (JM)
PO Box 330 / Western Springs, IL 60558 / www.jadedinchcicago.com

KEEPSCHTUMM #9 / £1 UK / $2.50 USA
5.75 x 8.25 - copied - 20 pgs.
Uh-oh. I just read this zine and I found out some pretty serious stuff. Like this 86-year-old philologist was finally caught after stealing from various libraries. Also, British police have been enforcing stricter "gum" control after a number of pretty serious "gummings" have threatened British inhabitants. Parents from the tiny village of "Cackybottom" are happy to report a sewage leak in the local playground, which has been providing hours of entertainment for local children. Lastly... wait a second, I call bullshit on this whole zine. This zine is unbelievable and not in a "this is a very breathtaking and amazing publication" sort of way. Aside from interviews with Bug Central, Poundaflesh and some other bands, this zine is full of satirical gag articles. The problem is that where this zine was all supposed to be some sort of a big joke, it wasn't even funny. What is even worse than reading a pretty bad zine that is trying to be funny, is the fact that I bet it's actually really hilarious only I am not intelligent enough to catch the humor. Man now I feel like a jerk. (CH)
33 Henry Taylor St / Fflint / Fflintshire / ch6 5pp / Wales / United Kingdom

LITERARY FAN MAGAZINE #2 / $1
This is a collection of stories, poems, essays, and reviews, by members of the Underground Literary Alliance, "the vanguard of cultural change." Some of the stuff in this zine is really very good. My favorite part is the "Ultra-Abridged Books" section, which enabled me to read *Moby Dick* in its near entirety in a mere two minutes! Also a favorite of mine is the review of the zine *East Village Inky* (I haven't read the zine, myself) that is so sarcastic it definitely reminds me of some of my own reviews! The reviewer says of *East Village Inky* "The zine is a cute little package of inexhaustible unceasing chatter. She wants to be paid for it? No, if she wants people to listen to her stories and look at her drawings—she should pay them." (CH)
PO Box 42077 / Philadelphia, PA 19101
www.literaryrevolution.com

LIVING PROOF # 1 & 2 / no price
4.25 x 5.5 - copied - 276 pgs
Since these zines came together and are one continuous lapse of plot, they shall be reviewed together. I feel a little hesitant to describe the writing, so I will pick out some of the best parts for you: "Right in the middle of disc 2 of the Smashing Pumpkins' Mellon Collie and the Infinite Sadness, I smashed right into the car in front of me". And " My friends and I have strange obsessions:. Robzee69: 'They should make car CD players with two slots: one that would constantly hold a heavy metal CD, so that when you switch CDs you can listen to metal and not have to worry about finding a radio station'." And "Yet, in the almost five years that we had been together, we grew up. I grew up, she grew up, we grew up together." You'd think that vaguely conveys what this zine is like, since it is vague too. (JB)
livingproof@atm4.net

MURDER CONTEST #3 / $?
8.25 x 11.75 - printed - 56 pgs.
I could not believe it but *Murder Contest* definitely has an interview with Alec Mackaye of the Faith and Ignition. Have you ever seen Alec Mackaye with long hair? With no hair I always felt he looked pretty elfish and I mean that, of course, in the best way possible. So you know that famous picture of him on the Minor Threat LP, where he's sitting there with his arms on his knees and his head in his lap? I guess what I am trying to get at is what if by the time this picture was taken Alec was already in his long hair stage? Would hardcore boys everywhere be wearing shoulder-length hair and ponytails? Maybe the anonymous nature of the picture (absence of face) would cause people to mistake Alec for a girl. This would then inspire young girls everywhere, seeing the image of someone much like themselves on the cover of a Minor Threat record, to join bands and put out records of their very own. Oh Alec your flowing locks could have led the ultimate female-hardcore crusade! Now I have taken up much unnecessary space with my excessive ramblings when I should have been talking about the new

issue of *Murder Contest*. This zine was co-written by two kids named Simon and Gloria. Aesthetically it's flawless and looks pretty amazing. The best thing about it is every page is full of pictures and they are all awesome. In this issue you'll find interviews with SecondsXOut, 86 Mentality, Think I Care, Career Suicide, Dead Stop, and Walk the Plank. Simon also documents his day-to-day experiences on tour with Knife Fight and Annihilation Time. From what I gather there was a lot of weed smoked out of apples while Simon stuck his head out the car window trying to breath in clean air. You can still order issue two of this zine and while I haven't read it I would recommend getting your hand on anything these kids have to offer. (CH)
43 Harold View / Hyde Park / Leeds / ls6 1PP / United Kingdom
murdercontestzine@hotmail.com

NATURAL #4 / free
8 x 6 - printed - 24 pgs - Spanish
Wow! For a small fanzine this one is packed with some pretty cool stuff including articles on the new anti-Semitism, Nicolas Maquiavel, Joe Strummer, GBH, Pushead, Toxic Soup, and mod meets punk. There are also some new record reviews and lots of contact addresses for labels, zines, bands, radio shows, and collectives. (HH)
Sergi Puig / Feliu Monne 39 / 08292 Esparreguera / Barcelona / Spain
www.formigaroja.com

NOTHING ZINE #3 / $1
5.5 x 8.5 - copied - 32 pgs
Marcus did all the interviews here (i.e. all but 8 pages) and he thoughtfully provides a warning to those who might want to go see Republican-fronted Redondo Beach kingpins, the Smut Peddlers. Since so many "of the band's fans are openly racist," it might not be safe for y'all non-whites (including "overt Hispanics;" you covertly brown folks might slide by) to go see the show. He doesn't bother to ask the band about this. (JM)
8560 Vineyard Ave #507 / Rancho Cucamonga, CA 91730

OX #55 / $7
8 x 11 - printed - 164 pgs - German
Folks this fanzine is so full of today's punk rock it is frightening. There are plenty of interviews including the bands DOA, Rattus, Rippers, Phantom Limbs, Mission Of Burma, and punkflyers.com (check out this website for a punk rock history lesson). This fanzine is also loaded with pages and pages of new record reviews, and more pages of cool ads to whet anyone's appetite. Finally, there is everything else including columns, scene reports, movie and book reviews, comics, where do I fucking stop? Oh yeah with the free 29 song CD sampler! (HH)
PO Box 102225 / 42766 Haan / Germany
www.ox-fanzine.de

PHILOSOPHIZE #1 / ?
5.5 x 8.5 - copied - 18 pgs
This zine is entirely devoted to the city of Houston and made by native band Philosophers. *Philosophize* is handwritten, kind of hard to read sometimes, but definitely made me laugh and say, "this is so cute." This rag includes killer interviews with some local bands from the Houston area, music reviews, show reviews, plus more. Buy it if you can find it because I can't find an address anywhere. (MF)
no address

RABID CHICKEN COUNTRY #1 / $3
5.5 x 8.5 - copied - 32 pgs
This zine fucking rules. Alex takes us back to his days growing up in Ocala, Florida. It was definitely easy for me to relate to Alex's stories seeing as though I myself grew up in some of the worst parts of Florida. This man is a great storyteller. You should totally pick this one up. (MF)
Alex Pickett / 174 Goffe Terrace / New Haven, CT 06511
injuredeagle@msn.com

RANCID NEWS #7 / £1, $4, or trade
7.5 x 11 - printed - 116 pages
Rancid News has the reputation of being the British *Maximumrocknroll*, and its structure is very much based on the magazine you are currently holding in your hands. There are interviews with The Epoxies, 7 Seconds, Cut The Shit, and Against Me!, among others. Aside from a solid assortment of the usual stuff (i.e. record reviews, columns, and interviews), there is a lengthy and informative "DIY" section with advice on how to do a bunch of stuff like going on tour, making a demo tape, cut'n'pasting a zine, and releasing a CD. With such a strong focus on "DIY not EMI", I'm not sure I understand the logic of reviewing releases by major label posers Modest Mouse. Maybe we can ask Against Me, who in this issue call signing to a major a "strategy" for achieving peace and anarchy. Good luck with that, boys. (GN)
P.O. Box 382 / 456-458 The Strand / London WC2R ODZ / United Kingdom

RUNNING 21 / $2 or trade
5.5 x 8.5 - copied - 66 pgs
"Write, edit, publish," a famous punk writer once said, describing the three steps he took in putting out a zine. Like so many kids, Doug neglects that middle part. His zine is huge, all about his life, but the level of detail he goes into detracts from the reading experience. It seems that his tale of his long-ass bike ride to get the train to the show, where he has a great time but then misses the last train back and has to loiter 'til morning, is taken directly from a letter he sent a friend. A fifteen-page letter to one's homeboy does not work as well as fifteen pages in one's zine. Also detailed are moving away from home, a fucked-up home life in Utah, his recent work history, etc. (JM)
PO Box 9205 / San Jose, CA 95157

THE SADDAM AND ARMITAGE SHOW
#1 / 3 stamps or trade
8.5 x 5.5 - copied - 16 pgs
A humorous take on the arrest and detention of Saddam Hussein and the ensuing interviews with Deputy Secretary of State Dick Armitage. The comic - type format with the cutout heads is pretty fucking funny. (CR)
Love Bunny Press / 2622 Princeton Rd / Cleveland Heights, OH 44118
www.ishitmypants.blogspot.com

SCENERY #18 / $3 ppd
8.5 x 11.5 - copied - 40 pgs
Full of nostalgia for the ten years that Mike has been putting out this fine zine, *Scenery* #10 contains comics and obtuse stories from different contributors. As usual this issue is very well put together and edited, the comics are pretty great and writing interesting. Topping it all off is a retrospective of the previous 17 issues and a great looking 3-color screen-printed cover. Great zine worth the price. (CR)
Mike T / PO Box 28226 / Providence, RI 02908

SHADOWPLAY #11 / free
5.5 x 8.5 - copied -18 pgs
Alex Lawson brings us a nice little mix of personal articles as well as a couple of interviews with bands such as Punish The Atom and Rjd2. *Shadowplay* also throws you several show reviews, plus much more. This zine definitely has the sass factor down, but I wasn't that impressed with the layout—cut and fucking paste. (MF)
Alex Lawson / 28 Warwick Rd / Mapperley Park / Nottingham / NG3 5ES / United Kingdom
alexow126@hotmail.com

SHOES #4 / $2 ppd
4.25 x 5.5 - copied - 100 pgs
At first glance this looks like another prototypical "personal" zine, though while the overall focus is a bit on the emotional side, there are politics, religion, punk, and community aplenty. This issue contains writing on growing up Catholic, environmental catastrophes in Canada, and the punk scene in general. Unfortunately this issue, and for me, any future issues are tainted by the author's little piece entitled, "I was a teenage dick". It seems to be a cathartic retelling of two sexual encounters that fall under the broad spectrum of sexual assault. While he claims not to be offering any excuses, I am left wondering what his motivations are. It's not the first time I've read some punk boys confession, and each time, I feel a bit sickened. Is the motivation guilt, or moving towards amending relationships, or is it to try and get out of trouble? I guess I'm not sure how appropriate it is to sandwich something like this in between writing on a cool pizza place and a Christian organization. The focus is on the assaulter and the consequences that he suffers while glossing over the affect of his actions on others. I'd like to say that the attempt is a good one, but truthfully it leaves me sad and confused. (CR)
Nathan / PO Box 1986 / Corunna, Ontario / NON 1G0/ Canada

SHOES #5 / $2 ppd
4.25 x 5.5 - copied - 60 pgs
Similar to his other personal type writings but with a theme that centers around the glories of the Greyhound. This issue also contains some writing on home schooling, community spaces, and a few book and zine reviews. (CR)
Nathan / PO Box 1986 / Corunna, Ontario / NON 1G0 / Canada

STORY OF MY SCAB #8 / $3
3.5 x 4.75 - copied - 56 pages
There are no stories, reviews, or signs of linearity in *Story of My Scab,* really. Just page after page of bizarre and amusing drawings that include, but are not limited to: a cat with it's head on fire skateboarding while wearing a Spazz shirt, Jesus listening to a record while lobotomizing himself with his crown of thorns, and (I think?) flying toast. William also includes some stickers with this issue, some of which implore the reader to shit their pants. There's something funny and compelling about all of the weirdness within; this zine probably has enough charisma

to help it maintain a fairly adoring audience while getting some laughs from the casual viewer as well. (GN)
William / 24 Virginia Ave / San Francisco CA, 94110

TA YEULE! #1 / $3
11 x 8.5 - copied - 28 pgs - French
This fanzine has two full interviews with the bands Say Goodbye and Lebenden Toten. There are a couple of shorter band interviews, lots of band photos and some gig reviews. This is a pretty cool cut and paste fanzine from the French speaking scene in Canada. (HH)
Jean-Francois Pepin / 432 Boulevard Queen Nord / Sherbrooke / Quebec / Canada J1H 3R3
email:jfp@elvis.com

TAKE ON YOUR HEROES #1 / free
8.5 x 11 - copied - 24 pgs
Take on Your Heroes is a well made from the depths of the dirty south. I must admit that the last issue I reviewed I wasn't so impressed with. I must say, editor Richie Dagger really pulled through with this latest and greatest issue. Layout is still great. Comes with a history lesson and follow up on SST records, interviews with bands such as Planes Mistaken for Stars, Hot Cross, and The Rezillos. Plus much, much more. Kudos. (MF)
PO Box 98395 / Atlanta, GA / 30359
TOYH@comcast.com

TEARDROPPE #1 / $1 / trade
8.5 x 7 - copied - 32 pgs
Now, this is what I like to see! No stupid interviews or reviews or advertisements, just comix! Pretty decent first outing for *Teardroppe*. Matthew certainly has his heart in it; I predict this zine will be pretty damn good over time. (CQ)
no address

THIRD GENERATION NATION #28 / $4
8 x 11 - printed - 68 pgs - German
This fanzine is always the most fun read in German, and as usual covers lots of great punk rock. This issue has interviews with the Sleazies, Charm School, Bad Luck Charm, Wargasms, Jail Guitar Doors, Saviors, and other bands. There are plenty of new record reviews, gig reviews, ads and columns. Don't be square check this fanzine out! (HH)
Ralf Huenebeck / Grenzweg 64 / 47877 Willich / Germany
www.3rdGenerationNation.de

THRASH IT AWAY #1 / $4
8 x 6 - printed - 92 pgs - German
Here is another new fanzine from Germany, this one from Berlin. Actually, this fanzine strikes me as a good blend of intelligence with punk rock. In this issue there is a scene report from Mexico, band interviews with Turbonegro, Hero Dishonest, Bora and Receipt. There are a

couple of scholarly articles on the nature of work and national communism. There is a report on the K-town festival, and finally, there are some record, zine and film reviews. Overall this is a pretty cool zine, and I sure hope to see another issue. (HH)

Andreas Knobloch / Warschauer Str 57 / 10243 Berlin / Germany
www.thrashbastard@freenet.de

TOINEN VAIHTOEHTO #174 / $2
8 x 6 - printed - 36 pgs - Finnish
Finnish is truly one of the most difficult languages to understand, but I figured out this fanzine has an interview with the band Rattus, and Ninjaop fanzine. There are also lots of record reviews, some scene reports and gig reviews. This fanzine has been around forever and a great place to check out the Finish punk scene. (HH)
PO Box 1 / 65200 Vaasa / Finland
www.punkinfinland.net/tv

THE TROUBLE WITH NORMAL #70 / $2
8.5 x 5.5 - copied - 56 pages
New issue from this long-running zine. This time around, there are interviews with The Leah Quinelle All-Stars and Tokyo Sex Destruction, as well as a number of show reviews (Gossip, Dressy Bessy, Chromatics, etc), record reviews, and thoughts on the Iraq war and the Abu Ghraib prisoner abuse scandals. Admittedly, the musical focus of the zine was a bit too indie for my taste, and the layout is not terribly compelling, but this zine has been at it for a long time so I am sure that it has picked up a number of fans along the way. (GN)
Boone / PO Box 329 / Columbia, MO 65205-0329

UHPHRA #2 / $1 / trade
8.5 x 11 - copied - 8 pgs
UHPHRA stands for United Hardcore Punk and Hip hop Radical Alliance. It is not a bad, an interesting idea, if nothing else. Contained within its eight pages is one manifesto about what hip-hop and punk have in common, and two interviews with underground hip hop artists. If you are interested in the subject matter check it out. (CQ)
1160 Timbercrest / Youngstown, OH 44505
mchomeless@hotmail.com

UP MAGAZINE #16 / $6
8 x 11 - printed - 60 pgs - Dutch
This fanzine is basically lots of band interviews, lots of new record reviews, and lots of ads. Highlights in this issue include interviews with the International Noise Conspiracy, Motorhead, Vandals, 5,6,7,8's, and the Electric Eel Shock. This fanzine also comes with the customary free CD sampler of the bands featured in the current issue. (HH)
Postbus 4269 / 5604 EG Eindhoven / Netherlands
www.upmagazine.nl

VARIATIONS ON A THEME #1 / $1 or trade
5.5 x 8.5 - copied - 24 pgs
Four in-person band interviews make up this project. The interviews and the bands are so great, I wondered if they are fictional. I hope not 'cuz this a rad publication. The talks are with theme bands; they're short but still capture enough of the story. Madison Avenue Attack (Sacramento) plays songs from commercials. You're All Gonna Fucking Get It (some college town in Ohio) are a tongue-in-cheek grindcore tribute to Sept. 11 ("that's the beauty... it's so fucked... from every side.") The Fibonacci Sequins (New Orleans) base all their music on math, complaining that so-called "math rock" has "no real math involved," and "giv[es] math a bad name." Fucking ouch! If your music gives *math* a bad name, it's time to hang it up. Shattered Silence (Raleigh) sing about revolutionary women, and have a 7" out on Little Miss Molotov Records. My only complaint is that there's no contact information for any of the bands. The editor is moving, so try... (JM)
aboynamedstew@yahoo.com

VERBICIDE #11 / $4
8.5 x 11 - printed - 66 pgs
What about fiction in music zines? Or is it musician interviews and record reviews in fiction zines? There should be more fiction everywhere, right? I feel good about fiction spilling down the sides of the dirty newsprint in my lap. But it might be too much to ask for it to be actually good writing. Should I settle for quantity over quality? Should I settle for a Milo interview without the rest of the Descendents? Should I settle for what seems to be a lot of interview questions about whether bands should try to get famous or not? (JB)
www.scissorpress.com

YEAH, IT IS! #1 / $5.99
5.5 x 8 - printed - 52 pgs
More of a graphic novel than a zine, this follows the adventures of two little goth girls named Mick and Mack, best friends who are being separated. Pretty good reading, and also damn funny. Fans of Lenore or Adriane Tomini should definitely check this out. Plus it's in color! (CQ)
lams1406@aol.com

YOUTH CULTURE KILLED MY DOG #1 / 50¢ / trade
8.5 x 11 - copied - 16 pgs.
Oh my god! This zine is like in 4th grade when I had a subscription to *Circus* magazine and it had all those fan-art pages dedicated to like Nirvana, Pearl Jam and Silverchair and stuff except this is the punk version of that because aside from one drawing of Kurt Cobain there's also a picture of this total punk dude with a mohawk and a Black Flag shirt also riding a skateboard. This zine is way better than *Circus* and I wish it was around when I was in 4th grade. In this issue you'll find an interview with the band Pizzle, an article on the band Sleepy Time Gorilla Museum, from Oakland, and some other articles and comics and things. This zine made me happy to read so maybe if you're bummed out you should read it too. (CH)
310 West 2nd St / Anderson, IN. 46016

OPERATION S
The Kick Ass New Band With Cecilia & Iwan From The No Talents
CD & Red Vinyl LP
West Coast Tour in late October
LP $10 CD $12

OPERATION S
USA TOUR
OCTOBER
Fri 22 Chicago
Sat 23 S.F.
Tue 26 Seattle
Wed 27 Portland
Fri 29 S.F.
Sat 30 LA
Sun 31 San Diego
Mon Nov 1 LA

SLEEPING DOGS
Were a U.S. based band on CRASS Records. This CD only collection has that 7" as well as other unreleased tracks of this punk damaged art band.
CD only $12.

BEWARE SLEEPING DOGS

TYRADES
FEEDERZ
FM KNIVES
THE GITS
BEST PALS
SMIRK
Heart Attack

WWW.Broken Rekids.com POB 460402 SF CA 94146

sycamore
the new album by
blue rose liar

Haunting hardcore residue featuring members of The Pist, Brutally Familiar, Boiling Man & Broken. Seething vocals provoked by kinetic compositions that echo bands like Quicksand, Kiss It Goodbye, Today is the Day & Hot Water Music

$7.00 ppd US
$12.00 Global

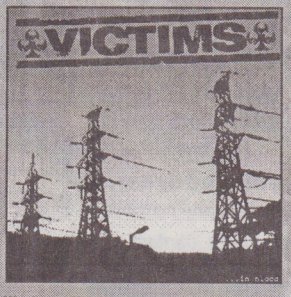
Send cash or money order to
Todd Rogers
C/O Blue Rose Liar
PO Box 669
New Haven, CT
06503 USA

or place orders online at
www.blueroseliar.com

From Ashes Rise "Nightmares" LP

Wolfbrigade "D-Beat Odyssey" 12"EP

Vitamin X "Bad Trip" LP/CD



Victims "Victims ... In Blood" LP/CD

HAVOC

P.O. Box 8585 Minneapolis, MN 55408
WWW.HAVOCREX.COM

7" RECORDS:

DESTROY Burn This Racist System Down
CIVIL DISOBEDIENCE In a Few Hours...
DAMAGE DEPOSIT Do Damage
DAMAGE DEPOSIT Straight to the Bottom
AUS ROTTEN Fuck Nazi Sympathy
ANY LAST WORDS S/T ep
AMDI PETERSENS ARME Blod Ser-Mere...
BRISTLE System
CODE 13 Doomed Society
CODE 13 A Part of America Died Today
CODE 13 They Made a Wasteland...
MASSKONTROL Warpath
H 100s Texas Death Match
MURDERER$ S/T
NOTA/BROTHER INFERIOR Split
KAAOS Nukke
CLUSTER BOMB UNIT Dirty...Weapons
NINE SHOCKS TERROR Mobile Terror
HOLDING ON/REAL ENEMY
DS 13/CODE 13 13 Song Split
DS 13 Aborted Teen Generation
TEAR IT UP S/T
CAUSTIC CHRIST S/T
TAMPERE SS Kuoluti & Kuopattu
TAMPERE SS SS Sotaa
PROTESTI S/T
RIISTETYT Tervetsuola Kuolema
VITAMIN X People That Bleed
ASSEMBLY OF GOD Submission
SPAZM 151 S/T
SPITTING TEETH Don't Believe the Hype
PATH OF DESTRUCTION 1 AM

LPs, 12"s, CDs:

CAUSTIC CHRIST Can't Relate LP/CD
CODE 13 Discography CD
DS 13 Killed by the Kids LP/CD
HOLDING ON Just Another Day LP/CD
KAAOS Riistinaaliitto Kaaos LP
MISERY The Early Years CD
NINE SHOCKS TERROR Zen... LP/CD
RESTARTS System Error LP/CD
TEAR IT UP Taking you Down With Me 12"/CD
WOLFBRIGADE Progression... LP/CD
VITAMIN X Down the Drain LP/CD
DESTROY Discography CD
V/A NO HOLD BACK ALL ATTACK
Twin city Punk/HC compilation
Triple LP/Double CD
FROM ASHES RISE/VICTIMS LP/CD
POISON IDEA Feel the Darkness LP*
V/A HANGOVER HEARTATTACK
Tribute to Poison Idea LP/CD*
distributed by Havoc but not a Havoc release

To read complete discriptions, listen to mp3s, view our t-shirt selections, or to order online, visit www.havocrex.com.
TO ORDER: send cash or money orders payable to Havoc Records (no checks!)
Orders are sent via media mail in the US.
Epect 2-3 weeks for delivery. Overseas will take longer (especially surface)

POSTPAID PRICES:
7"RECORDS: $4 USA, $5 air Can/Mex, $6 air world. LPs: $9 USA, $13 air Can/Mex, $13 surface world, $17 air world. CDs: $9 USA, $12 air world. BULLET BELTS are available in the US. You will need approx. 2 links for each inch of hip measurement. Brass: $0.30 Chrome: $0.60

OUT NOW

the ex in

beautiful frenzy

a documentary by Christina Hallstrom and Mandra Waback

$15 ppd.

Also available:
Some Hope and Some Despair Issue 6
Featuring Annie Anxiety, Flux of Pink Indians, David Kerekes of Headpress, Minority Blues Band
$3 ppd.

Coming Soon:
Flowers In The Dustbin CD
J Church "Live: Gilman Street" LP

Honey Bear Records
www.honeybearrecords.net
Exclussively distributed by Revolver USA

Super Pezhead

YOU NEED BUTTONS

1 Inch buttons for low prices:

B/W	Color
50/$15	50/$17.50
100/$22	100/$27
500/$100	500/$125

Turn around time is 5 to 7 days but many times faster

Super Pezhead Button
P.O.Box 588
Friendswood, TX 77549
buttons@superpezhead.com

Make all checks and moneyorders out to Super Pezhead

www.SuperPezhead.com

Busy Beaver Buttons SINCE 1995!

★ 1 inch
100 for $25
500 for $100

★ 1.25 inch
100 for $30
500 for $125

★ 1.5 inch
50 for $20
100 for $35
500 for $150

★ 2.25 inch
50 for $30
100 for $45
500 for $180

CUSTOM BUTTONS
It's Easy! Just Send:
1. your art
2. payment (check, MO, or cash)
3. your address and phone number

*Prices for black ink. Full color, extra. **Contact us.** Postage included. (ground 1st class)*

www.busybeaver.net
buttongal@busybeaver.net
773.645.3359
P.O. Box 87676
Chicago, IL 60680

the SCURVY BASTARDS and IRON LUNG
7" ep $4ppd ($6ppd euro)

enterruption
—disturbing sights sounds and liberties—
POBox 884626 San Francisco, CA 94188-4626 usa www.enterruption.com

CATTLE DECAPITATION
"Humanure" 2X12" Gatefold due 7-16-04

LACK OF INTEREST CD/12"
20 new trax/original line-up out 9-11-04 mailorder color wax

PHOBIA "GET UP AND KILL" CD/12"
11 new studio trax & 6live mailorder=color wax

Haymaker/Fucked Up 7"
5 trax by each band mailorder=color wax

SIEGE 12"
INCLUDES DEMO & "BACTERIA" COMP TRAX

CRIPPLE BASTARDS
DESPERATELY INSENSITIVE 12" GATEFOLD/POSTER

CATTLE DECAPITATION
"TO SERVE MAN" 12" GREEN WAX

PHOBIA 'GRIND YOUR FUCKING HEAD IN' 12"/CD 17 SONGS 15 MINUTES! FAST
STRUCTURE OF LIES/MISERY INDEX CD/12"

BURN YOUR BRIDGES 12"/CD
MEMBER OF SPAZZ &LACK OF INTEREST 23 TRAX

pignation "devestating life scheme" cdep/7"

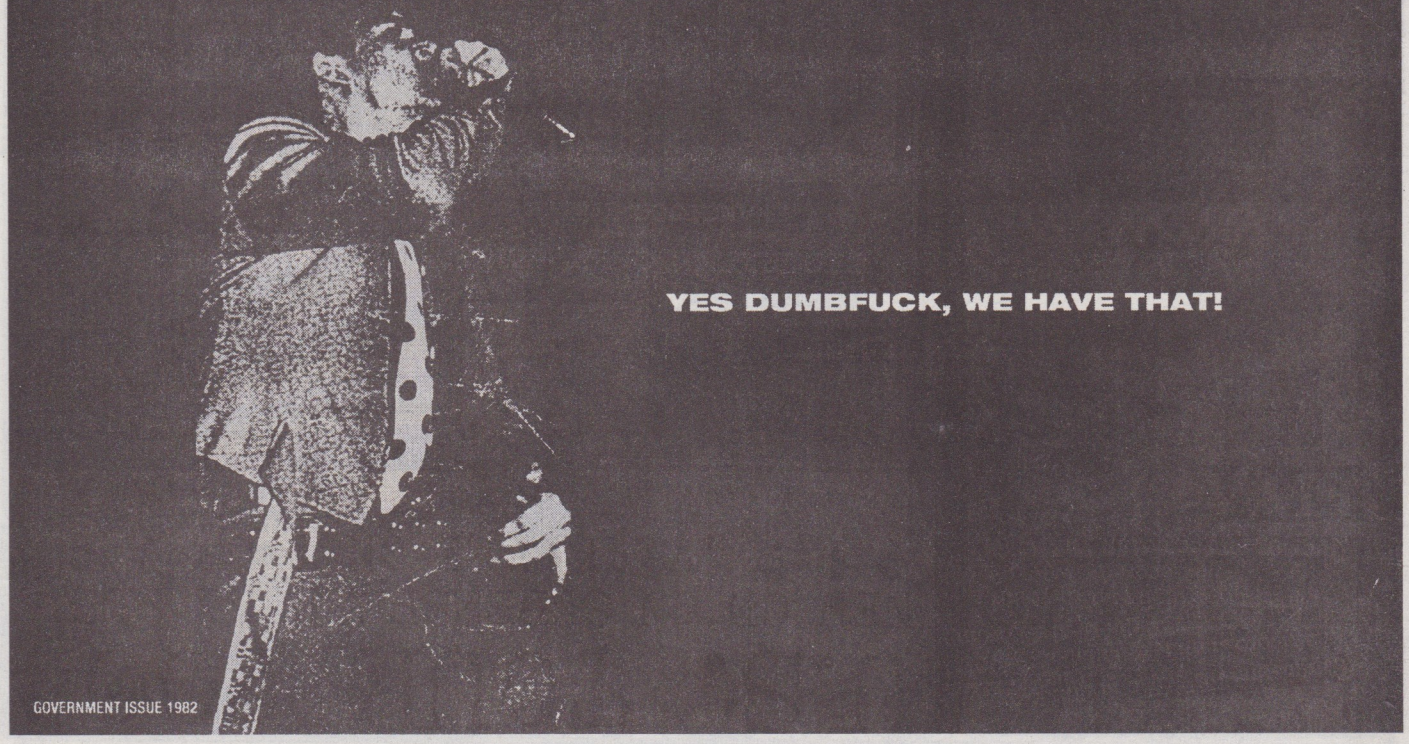
INFEST "NO MAN'S SLAVE" 12"
19 SONGS RECORDED 1995

PHOBIA "SERENITY THROUGH PAIN
12" GATEFOLD/POSTER

HIRAX "BARRAGE OF NOISE" 10"/CD IN THE VEIN OF HIRAX
HIRAX "BLASTED IN BANGKOK" 10"/CD
INFEST "LIVE KXLU" 12"

DEEP SIX RECORDS
P.O. BOX 6911
BURBANK CA.
91510 U.S.A.
WWW.DEEPSIXRECORDS.COM
7" $4/$6 10"/12"/CD $8/$10 cdep $4/$6
next Hirax "New Age Of Terror" CD/L.P. neanderthal cd
INFEST CD, UNREALITY, Reproach 7",

www.RAREPUNK.com



YES DUMBFUCK, WE HAVE THAT!

GOVERNMENT ISSUE 1982

Killed In Action-"We Ruin Fun" LP/CD

LP: $8 ppd usa/$15 world
CD: $10 ppd usa/ $12 world

SIX WEEKS
225 Lincoln Avenue
Cotati, CA 94931 U.S.A.

www.sixweeksrecords.com

THE BODIES

ADDICTED TO YOU
FULL LENGTH CD

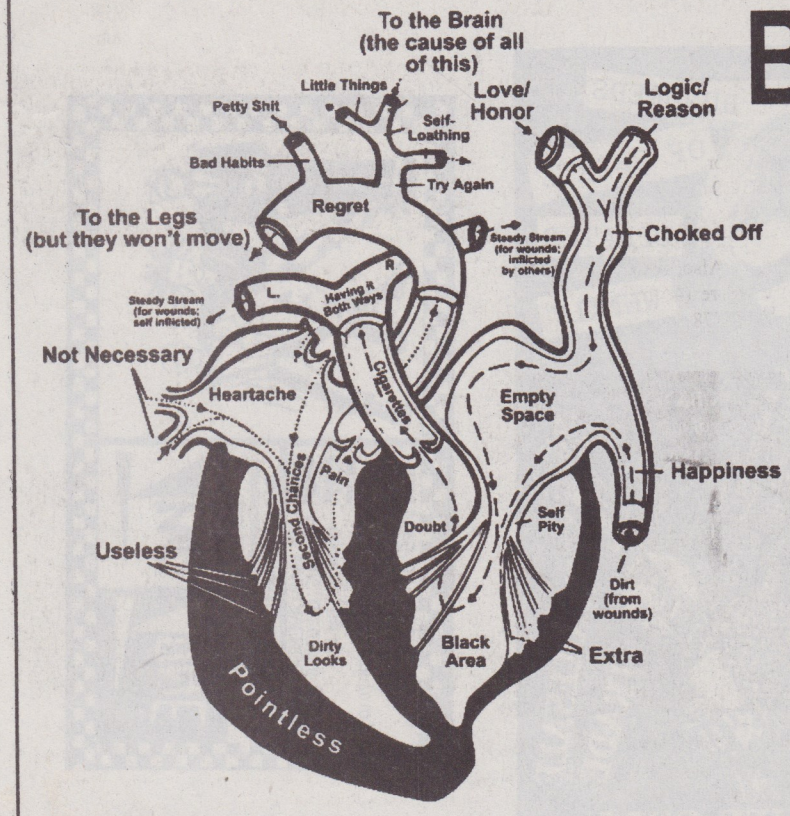
THE BODIES' ORIGINAL DEBUT ALBUM. NOW AVAILABLE FOR THE FIRST TIME AS A FULL LENGTH CD. INCLUDES THE 6 SONGS FROM THE PREVIOUSLY RELEASED CD/EP AND 5 MORE SONGS FROM THE SAME SESSIONS THAT WERE ONLY PREVIOUSLY AVAILABLE ON VINYL.

$12 ppd (USA) / $15 ppd (WORLD)
INCLUDES CD, BUTTONS, STICKERS AND 11"x17" RECORD RELEASE POSTER (WHILE SUPPLIES LAST)

RADIO RECORDS
PO BOX 1452
SONOMA, CA 95476
radio77@vom.com

19 CALIFORNIA 77
RADIO RECORDS

www.RADIORECORDS.org



BIG IN JAPAN

WHO REALLY NEEDS A HEART ANYWAY?

In Stores: 07.13.04

Insubordination RECORDS

P.O. Box 2846 Columbia, MD 21045
Send S.A.S.E. for a catalog. Distributed by Road to Ruin

www.insubordinationrecords.com

CLASSIFIEDS

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. Really, it's true.

FREE CDS!! Get the new False Profit CD for free. Hardcore thrash punk the way it's supposed to be done. Send $2 for shipping to: Pillage Records, Rt. 1, Box 214, French Creek, WV 26218. First 200 come with sticker.

NUCLEAR FUCK'IN SKULL-N-BONES 3 song demo "Nuclearage', featuring the songs "Kill Again", "Plauground" and "Sick In The Head". Send $5 to 1101 98th, #6, Bay Harbour, FL 33154, or go to NuclearSkull.com. Fast/heavy music. Kickass gear.

SHUT DOWN RNC AUGUST NYC – Local bandas y colectivos everywhere – Organize fundraisers in your area now before the convention protests. We'll need bail, food, printing, etc. We can stop the war – see ya in August – L.E.S. Anarchistas - Basta Ya NYC.

BANDS, DIY SHOW ORGANIZERS, sound people wanted to help run the Republicans out of New York City. Please do shows in your area to get people to the protests and raise funds for our anti-war chest. Try to book shows in NYC or near NYC before, during and after the convention protests. Reclaim the streets and the planet.

PUNK VIDEOS – UK/Euro/US system. Trade/sale. Thousands of shows/promos/tv clips. 1975-2004 – punk rock in all its myriad guises! SAE (UK), 2 IRC's (overseas) or decent trades list: Dave, 50a, Great King St., Edinburgh, Scotland. Email: gingoblin@easynet.co.uk

PENIS RINGS: Non-piercing sterling silver penis rings for casual wear. Choose from one of our 5 great classic, modern or exotic styles. Free shipping and confidential package.

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels, find out about THE WORLD FOR FREE. $20 a year membership. For information write to:THE WORLD FOR FREE, PO Box 137-M,Prince Street Station, New York NY 10012, USA.Email: info@worldforfree.com or via the web: http://worldforfree.com

GODDAMIT — This ad is $2, $2 over our advertisement budget. Make us get our money back. www.ptbi.8m.com.

PUNK/HARDCORE/GRIND BANDS: looking for a place to record that understands your sound? Check out the JAM ROOM recording studio in Columbia, SC. This world famous studio has produced recordings for THE QUEERS, ANTISCHISM, INITIAL STATE, ASSFACTOR 4, IN/HUMANITY, DAMAD, KYLESA, GUYANA PUNCH LINE, FROM SAFETY TO WHERE, STRETCH ARMSTRONG, DEATHREAT, DROP DEAD, and LOS CRUDOS. 24 track analog, ADAT, or 32 track digital recording services as well as mastering and protools editing. For more info: www.jamroomstudio.com <http://www.jamroomstudio.com/> or 803-787-1144. Ask about the punk demo special.

LOOKING FOR OBSCURE RECORDS, WEIRD ZINES, FOREIGN STUFF? MONEY BURNING A HOLE IN YOUR POCKET? Check out seidboard.gemm.com.

FOR THE BIGGEST AND BEST CATALOG of RARE punk rock records, shirts, buttons, patches, stickers, studded belts, studs, etc…from bands like: THE ADICTS, ADVERTS, CHINA WHITE, DEAD KENNEDYS, THE MISFITS, ZOUNDS, CRASS, SUBHUMANS, THE DICKIES and thousands more, send $1.00 or three stamps (2 IRC's or $2.00 overseas) to: Dr. Strange Records, PO Box 1058, Alta Loma, CA 91701, USA. Or check out our website: www.drstrange.com. Also, when in Southern California, visit our store (40 miles east of Los Angeles). (909) 944-1778. Open 10:00 to 7:00 every day.

ADVERTISE IN FUCK BAND INTERVIEWS FANZINE! A magazine of all rants on music and no boring band interviews is looking to get off the ground from your advertising. It will be a 8x11 fanzine targeted to music geeks with a circulation of 1000 copies an issue. Full page ads are $50.00, 1/2 page ads are $25.00, 1/4 are $10, 1/6 are $5. So, labels, distros and DIY businesses in general: Get your name out there and support an individualistic Boston zine! Send ads with check to Jimmy Reject c/o Blueboy Productions, PO Box 2033, Ocean Bluff, MA 02065.

BETTER READ, THAN DEAD PUNK COMPILATION from AK Press (1996) – New CD with tracks by Cain, Snuff, Spazz, Levellers, J Church, Blaggers ITA, Propagandhi, Gary Floyd Band and more. Only $5 post-paid US, $9 world. TQB.COM, PO Box 5011, Springfield, PA 19064, USA.

3 YR OLD PUNKER looking for a punk rock love affair, hate mail, whatevea. Just something out there from some cool punks! All kinds of interestes. William Wright #0405301546, 630 E Rialto Ave, San Berdoo, CA 92408

CHEAP CD REPLICATION w/ 3 colors on disc face. 1000 pieces only $390. Volume Disk Manufacturing. Toll Free (888) 591-8658. www.volumedisk.com.

W/M incarcerated in Florida, loves Southern Rock, Classic Rock, southern women, southern attitude. Looking for correspondent to help keep sanity. Robert H Dale, #044517, Liberty Correctional Institute, 11064 NW Dempsey Barron Rd, Bristol, FL 32321.

TZ GLITTER CD / TAPE melodic hardcore inspired by antioch arrow, mohinder, rye, clikatat. Handmade covers. All different. $3 to todd zadnik, 20 Oakridge Rd., Bristol, CT 06010; headbreaker.com.

ANGRY YOUTH DISTRO CATALOG / ZINE Cheap patches, zines, CD's, records, backpatches...Article on over priced distros, comics, thoughts on my life. Send 1.00 + stamp to Angry Youth Distro, 4145 Talley Rd., Columbus, IN 47203.

STILLBORNS: Raw, old style punk / hardcore. Free downloads of 82 songs at http://www.soundclick.com/ stillborns. Bootlegging is encouraged. 47 song cdr's and tapes are both $2 postage paid. Send money orders, checks or cash to Chuck Martin, PO Box 666, Greensburg, IN 47240-0666.

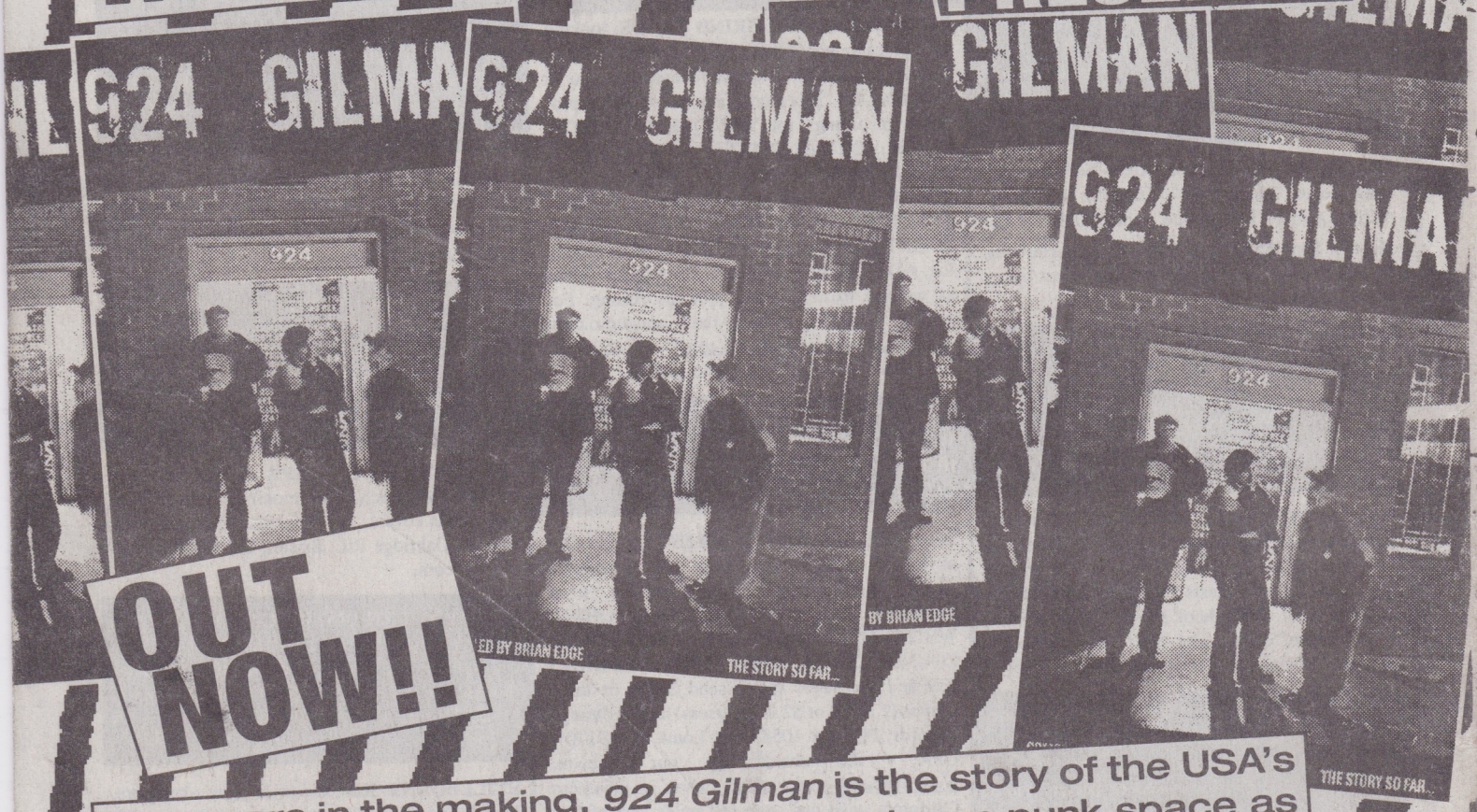
RARE PUNK for fair prices. Everything from Adolescents to Zounds. Over 20,000 items including: records, cd's, dvd's, videos, bondage pants, bullet belts, t-shirts, patches, stickers, key chains, leather jackets, posters, buttons, and a lot more. Site is updated every 2 hours. If we don't have it, it doesn't exist! www.rarepunk.com. phn (909) 944-1778.

DWELLING PORTABLY, POB 190-mrdp, Philomath, OR 97370. How to live comfortably without rent/taxes/hassles in tents, vans wikiups, etc. Readers tell what works and doesn't. "In-depth information...awesome" – MRR #254. $1. Back issues 6 / $5, 13 / $10, 30 / $20.

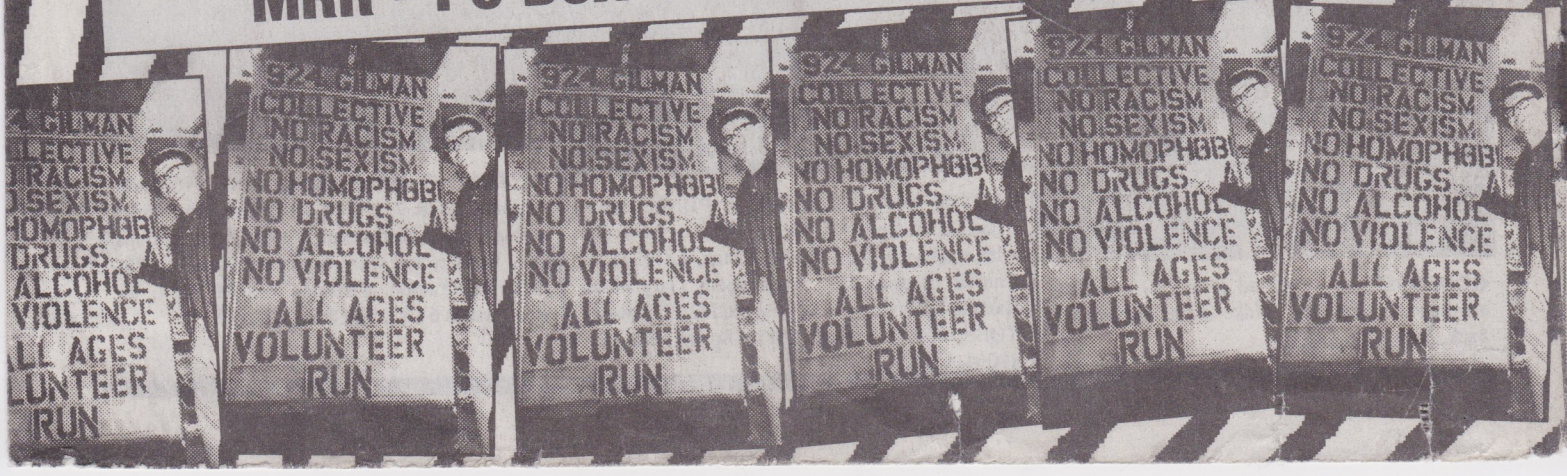
MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRESORTED STANDARD
US POSTAGE PAID
SAN FRANCISCO, CA
PERMIT No. 728

MAXIMUMROCKNROLL PRESENTS:



OUT NOW!!

Five years in the making, *924 Gilman* is the story of the USA's longest running, all volunteer, collectively run punk space as told by the people who make it happen! Over 400 pages filled with tales of hope, dreams, anger, sweat and tears!
Only $20 post paid in the USA or $25 World from:

MRR - PO BOX 460760 - SF, CA 94146